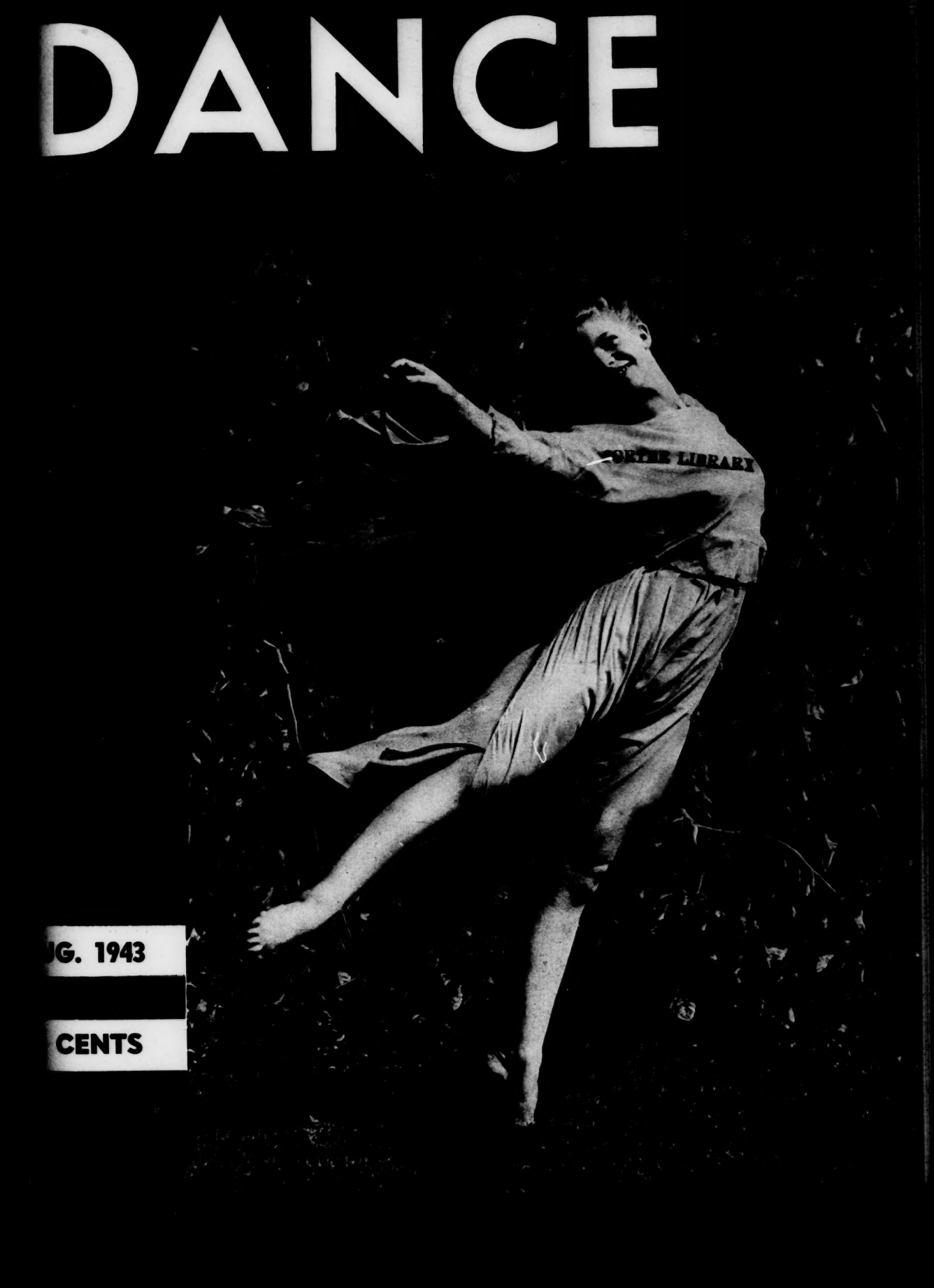
DANCE



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Dancing Masters Conference Dedicated To The Place Of The Dance In The War Program

The Dancing Masters of America are to be congratulated on their 60th annual meeting at the Three Arts Club and the Hotel New Yorker. This proved to be quite the most important and progressive conclave up to date.

Under the leadership of Anna M. Greene, this organization is attracting the most outstanding dance teachers in America, and the fine teachers within its ranks are taking hold and supporting a non-political, progressive program that has the erstwhile intrigues and politicians left far behind.

Turning their annual Normal School into an Educational Conference, and their yearly convention into a War Program Conference, the D. M. of A. took its rightful place as an important factor in the country's war effort.

(*Continued on Page* 31)

A PROTEST

In the recent newspaper reports of the removal of the economist, Bovingdon, from his position in the Office of Economic Warfare, a very unfair and un-American slur was cast on the honorable profession of dancing. Whether or not Bovingdon was a dancer has nothing to do with his expertness as an economist. But to accuse him of being a ballet dancer as if that were cause for rebuke is an unpardonable breach of fair play against a profession that is today showing itself of immeasurable value to the health, morale, and actual defense of the United States.

For instance, Catherine Littlefield's Ballet Company is a good example. This company was wiped out because every one of her men dancers joined the armed forces. Here is their record: Eric Giles, Marine Staff Sergeant; Bill Loge, Sergeant (these two boys were among the first American soldiers to land at Guadalcanal); Bill Lane, Lieutenant in Marines; Hy Lowe, officer in Navy; Luke Scott, Corporal in Armor Division; Bobby Wilson, Air Cadet; Ray Koby, engineer in submarine; Carl Littlefield, Lieutenant Pilot, flying a Lightning fighter plane.

A survey of others at the Dancing Masters Educational and War Conference held this month at Hotel New Yorker showed that literally hundreds of dance performances were given by the dancing teachers to servicemen, to say nothing of the free classes given in physical fitness and recreational dancing to defense workers and the civilian population at large.

According to Mrs. Maurice T. Moore, head of the U.S.O. National Women's Committee, dancing ranks first as a recreation and morale builder for Our Boys. See November issue of Dance for the story.

If you want to know what a physician and psychologist thinks of dancing as a morale builder, read Dr. Shailer Upton Lawton's article on page 4 of this issue.

The dancing profession now boasts academic degrees of distinction. They are ladies and gentlemen to whom parents intrust their children for physical fitness and social training as well as artistic instruction. If you want to know what dancing means in a child's life read, "She Was My Dancing Teacher" on page 16 of this issue.

If you want to know how dancers have responded to the call for the services read, "The Dance Goes to War," page 10 of this issue. Only recently Rognan of the well known team Lorraine and Rognan was killed in the clipper crash at Lisbon in the course of his duties entertaining the armed forces.

Only the ignorant, bigoted backwoodsman now thinks of the dance as a frivolous or unworthy occupation. All the progressive schools of the country teach dancing for its health and educational value.

Nothing could be in worse taste, nothing could be more detrimental to democratic unity and morale than this thoughtless, unfair slur on a profession that has always contributed to the health, joy, beauty, wholesome entertainment and high morale of the nation.

We feel every newspaper who unthinkingly printed this slight to the dancing profession will want to make it right.

IMPORTANT

ATTENTION TEACHERS

"THE DANCE AND FITNESS" by Dr. Lawton is an article in defense of the dance . . . one of the best we have ever read. It is a strong two-fisted article. Dr. Lawton does not mince words. It is an article that provides a fitting answer to popular misconceptions.

Advance proofs of "THE DANCE AND FITNESS" were read by several prominent dance teachers. Without exception all who read it were more than enthusiastic. Dorothy Alexander told us, "this is the best thing I have ever read on the dance and fitness." Anna M. Greene was equally enthusiastic with, "this is an article that every parent should read."

The message that this article carries will help you as a teacher and the dance profession as a whole. Help yourself by helping to spread this message. We are reprinting "THE DANCE AND FITNESS" in the form of an attractive 8-page folder. The size will be approximately 4x6 inches, in other words just the right size for use as an enclosure in your regular business envelope. They are ideal for accompanying your fall opening announcement. To insure that the folders will obtain the widest possible distribution we are offering them at the extremely low price of $1.25 per hundred copies. Fill out the coupon below and order your copies today.

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BALLET THEATRE AT THE STADIUM

On Sunday, June 27th, it was my pleasure to witness a ballet performance which to me was most inspiring. It was filled with reminiscence of the period when the Ballet Theatre came into being. It seemed to me the artists were filled with the same enthusiasm as in those days when it was uppermost in their minds to show the booking agent that ballet, as planned and presented by this progressive group, could be considered good entertainment and play to the general theatre-going public.

I was then president of the company which organized Ballet Theatre out of the Mordkin Ballet. Ballet Theatre's first season at the Center Theatre in New York was voted a roaring success by every N. Y. newspaper. The "Herald Tribune", on January 30, 1940, gave out with the following editorial which I feel timely for reprint.

THE BALLET COMES OF AGE

New York has had many memorable nights of ballet in its past but never any organized achievement to match the extraordinary success now crowding the Center Theatre. Individual dancing has reached high levels in many fields. Under one management or another the miraculous Russians have delighted their thousands. Here at last is a solidly American organization that has brought together a wealth of talents from many countries and put their creations, old and new, on the stage with a freshness and an intelligence that have honestly earned the enthusiastic support accorded its performances.

"Collaboration" is the keyword used to describe the effort. The Ballet Theatre has an able direction; but the richness of its presentations rests upon a broad base. The old masters were wisely brought forward to direct the famous classic, "Les Sylphides"; but the new enchanting scenery was the work of a distinguished American artist. Such controversial names as Prokofieff in music and Saroyan in literature were asked to make their contributions, and the results, however experimental and whatever their shortcomings, have been unmistakably original and stimulating. An Englishman, Antony Tudor, seems to have earned first honors for a new creation with his "Jardin aux Lilas." The American Negro made important contributions, as well. It can be seen with what vigor and courage and open-mindedness these new leaders of the ballet have sought to assemble the best available talents from every source and period.

The success records an unmistakable coming of age on the part of the American ballet. Undoubtedly the recent progress of music appreciation generally—in New York and throughout the country—furnished the background for the achievement. The new audiences which the radio has been developing are making themselves felt with a will. From being an incident of social ritual, as at the opera, or the eccentricity of exceptional esthetes, music has become an essential part of the pattern of American life. The ballet is simply one of its myriad forms—marvelous when it is well done, terrible when it is second rate—but it makes peculiarly heavy demands upon the technique of its performers and calls for a fusion of arts which only a highly intelligent direction can achieve. The music lovers of the city have every right to be proud of this new organization and its significance for the future.

After the epoch-making engagement at the Center Theatre, Ballet Theatre found itself confronted with the same booking agent problem as did the Mordkin Ballet, but things had changed a little by this time. Basil's company was no longer able to secure enough money to operate to Hurok's satisfaction and the Ballet Russe de Monte Carlo lost its main financial backer, whereas Ballet Theatre had a secure financial background.

Everyone liked this fresh young company packed with ideas and abundance of what it takes to make artists and wholesome 20th Century dance shows. Everyone, except Sol Hurok, who tried to wreck it. But, being unable to conveniently wreck Ballet Theatre, he gradually got rid of the other two ballet companies and devoted his machinations to Ballet Theatre. Hurok claims to be the booking power in the ballet world. On the road you either play ball with him, or you play to second rate houses. He thinks he has the game fairly well tied up. I, for one, did not like his methods but the presentation of ballet is a very expensive undertaking, and it was at my advice (but only because I had the artists' well being at heart) that the company, finally, tied-up with Hurok.

In the past I have received many gratifying letters on my editorial stand. Many folks think I must have had a run-in with Hurok. This is not so. I have never had an argument with the man. But I did object to certain of his methods, and I shall not forget them. I want Ballet Theatre to continue on its road to success. As the mouthpiece of the dance profession, it is the duty of Dance Magazine to see that all dance groups, including Ballet Theatre, get a square deal.

Sincerely yours,

RUDOLF ORTHWINE, *Publisher*

DANCE
MAGAZINE

VOLUME XVII **august, 1943** NUMBER 9

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Cover: Bambi Linn dancing in "Oklahoma". Photographer, A. D. Vinci, of Yonkers calls this photo "Spirit of Victory" and well he may, for its spirit and movement recalls the famous classical sculpture, "The Winged Victory of Samathrace".

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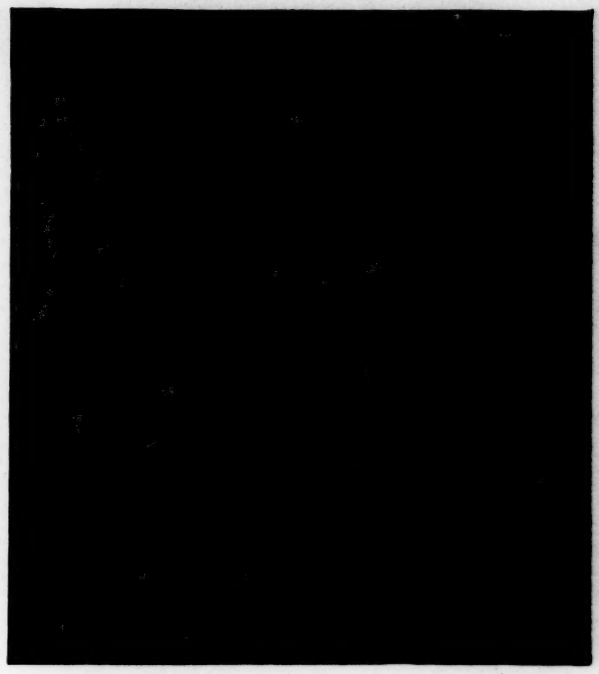

Two decorative poses for the dance from Malvina Hoffman's Bacchanale bas-relief of Anna Pavlova and Mikhail Mordkin.

PUBLISHED MONTHLY BY THE RUDOR PUBLISHING CO., 520 West 34th Street, New York 1, N. Y. Rudolf Orthwine, president and treasurer; Lillian Orthwine, Vice-President; Jacob Landau, secretary. Re-entered as second class matter October 16, 1942 at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade Mark registered.

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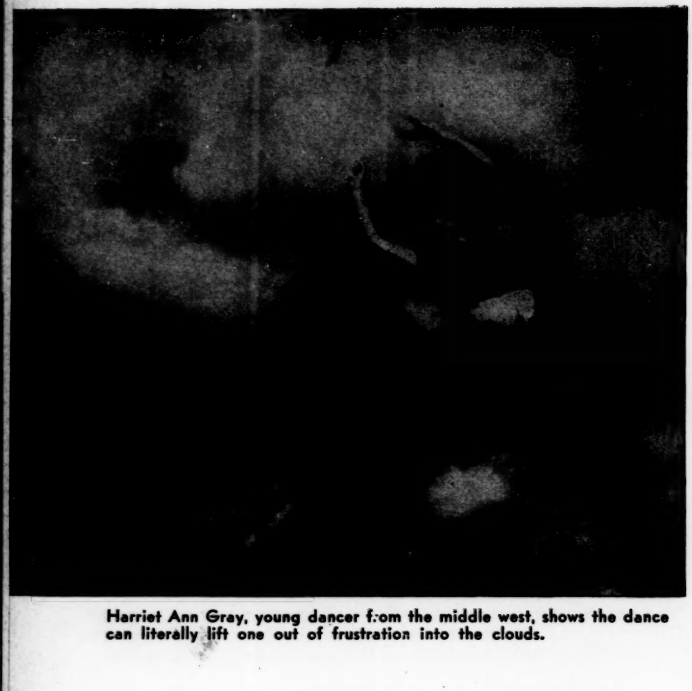
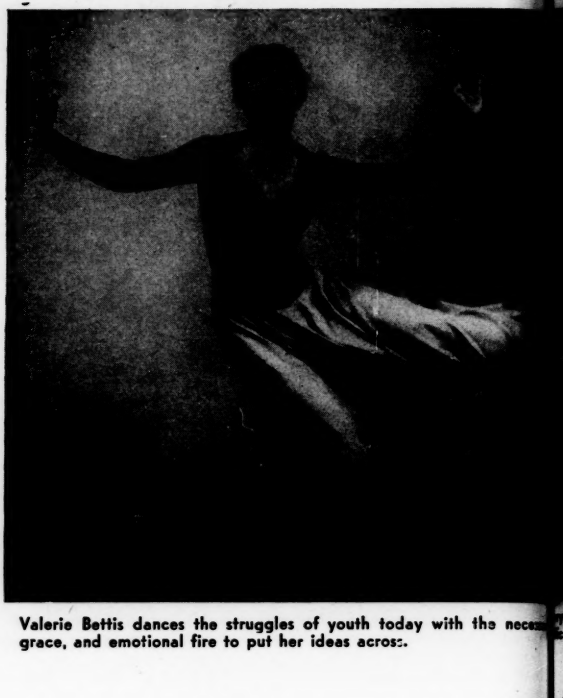


Harriet Ann Gray, young dancer from the middle west, shows the dance can literally lift one out of frustration into the clouds.



Valerie Bettis dances the struggles of youth today with the necessary grace, and emotional fire to put her ideas across.

THE DANCE AND FITNESS

by SHAILER UPTON LAWTON, M.D., F.A.C.P.
Chairman, Department of Health, Physical Education and Recreation, Queens College

EDITOR'S NOTE: *The writer speaks as a physician and psychiatrist, as a long-time official of the city prisons, and as an educator of over twenty-five years in medical school and in four colleges and universities. He makes these statements wihout reservation, qualification or limitation.*

The dance is a language, a discipline and fashioner of ideas. It is a pathway to thinking and the emotions. The dance is a safety valve against repressions and the myriad mechanisms that threaten us in a world crowded with uncertainties. It is a medium through which the self may emerge more articulate. But currently and practically, the dance is a certain approach, a broad highroad, to symmetrical and versatile fitness.

The popular cry these days is: "No time for education as usual. The teaching of the humanities must wait. The arts are not a necessity!"

But this sort of thing can go too far. We must be a little clearer as to what we mean by fitness, by the term preparedness. We must remember that it is human beings that are the chess men in this diabolical game of war. It is bad when anyone feels as a sixteen-year old expressed it in sounding off to the writer the other day.

She said, "I'm so sick and tired of this war stuff I could vomit. All you hear, see, read, eat is about joining up with this or that. I have joined and I like what I'm doing, but isn't there *anything* else!"

We said to her: "What do you do for recreation?"

She said: "I'd like to dance."

We said: "Why don't you?"

She replied: "My parents think it's a waste of time, and all my friends say it isn't patriotic these days. But I don't see why! I think I'd feel better if I could let go that way. It would get something bad out of me. I think I wouldn't feel so unhappy."

Now, this, gentle reader, is it. This is a mouthful indeed, and it reminds one that often "out of the mouths of babes and sucklings cometh wisdom."

The dance is no sissy pastime. It's tough. It calls for tremendous endurance, muscular coordination, agility, flexibility and versatility. In order to be a good dancer, one *must* be a first-class athlete. It's a body-builder of the first order. But it does not merely develop bulging muscles. It fashions obedient muscles, machines that can do what you want them to do. It balances the small muscles

photo: A. D. Vinci

Sue McMann and Zalin Powell of Miami, in an acro- dance, demanding strength and agility.

photo: A. D. Vinci

At the Perry-Mansfield Camp at Colorado Springs young men and women dance out their country's traditions in the gay, authentic square dances of their pioneer ancestors.

of skill, grace and precision with the large muscles of power.

Can you imagine a group of football players trying to execute the simplest modern dance progression? Well, this writer has seen such a spectacle, and we do mean "spectacle." It was sad. It was revealing. It was humiliating to the lads who were game enough to try the experiment, but they responded to the challenge with enthusiasm. They had learned something in the first dance lesson that a year of talking could not have conveyed to them. They had learned that they were fit only in a lopsided sense.

The mere physical requirements of the dance are tremendous. But this is not all. You can't just dance. You have got to *express* something while and when you're dancing. Try getting out on the dance green or floor before a group and dance without anything inside you to say through the medium of your body. You'll wish you hadn't. You'll feel silly and stupid. Then go out *with* an idea and try to translate that into motion, rhythm and action. You find that your body (of which, of course, you are master) is merely the instrument of your indomitable mind and will, but it does *not* respond as you want it to. It is clumsy and inadequate, it resists your wishes, is recalcitrant, disobedient and inept. You try again and again, and a thousand times again. You come to know that maybe *you* haven't got what it takes. You begin to watch such "simple" things as graceful walking. You begin to realize how miraculous were the great Nijinsky and Pavlowa.

These are reasons why the dance is a discipline which demands courage, persistence and stamina, to say nothing of the utmost in introspective honesty which fosters self-knowledge and humility. These are the reasons why the dance is a highroad to fitness.

But there are other reasons. The dance makes it bitterly clear that one must depend upon himself, that he cannot achieve success through shortcutting, "cheating at examinations," or any other kind of subterfuge. When you're out there performing, you've got to deliver, or the onlookers will know it. But the dancer has also learned cooperation and teamwork at its finest split second. An "adagio" artist cannot be an instant too soon or too late. The timing must be perfect on all sides or someone is surely going to get hurt. This is mutual interdependence par excellence.

It must be obvious that a discipline that pays off in such currency is one which is important in building men and women who can take it, for it is upon exactly such attributes as the above that this war will be won or lost. The soldiers and the civilians who can think most quickly, the most versatilely, and then back it up with skill and stamina, are the best soldiers; and the best soldiers, if given the best tools, will not only win this war, but will win the peace which stands ahead of us as one of the most monumental challenges *and threats* that the world has ever had to face.

The business of morale, or esprit, is a subtle thing. The little lady mentioned in the first part of this article is suffering from a bad case of wavering morale. She is the victim of stupid leadership in recreation. She is parched and hungry for something which is beautiful and eternal and untouchable, which neither moth nor rust can corrupt and which will set her free from the threat of circumstances, and encircle her with a security that is not corruptible. Something better must be done for such people, for her complaint is a serious symptom; and it is not just a personal observation, but it voices a feeling that is too common. The problem is complicated and myriad-faceted, but it is an interesting fact that the dance as a medium of recreation will return greater dividends per unit of time than almost any other undertaking. It requires no expensive equipment. It can be done anywhere. It can be

(*Continued on Page* 32)

photo: Stone

Lillian Moore as she appeared as soloist in the ballet of the opera, "Carmen", produced at the Metropolitan Opera Co. New York.

THE BIOGRAPHY of a DANCE BIOGRAPHER

by MARY LEWIS

As long as she can remember Lillian Moore has been a biographer and a dancer. Even as a very young dancer Lillian wanted to know about the lives of great dancers, but she searched in vain in the libraries for biographies of the Terpsichorean great. A few hard to find and harder to translate French biographies only whetted her curiosity. She decided she would have to turn to writing them herself, if future students of the dance were to be given these important inspirational biographies of the celebrities in their chosen profession.

But first Lillian had to become a dancer so she could get to New York and follow through the biographical researches she had already begun in her home town. She continued her studies at the Peabody Conservatory in Baltimore. Finally, when Lillian was sixteen years old her mother consented to her daughter going to New York on one condition—that she get a job at the Metropolitan Opera Ballet within two weeks' time. Lillian accepted the condition and set out blithely for New York, the Met, and a career as a dancer and writer.

In exactly two weeks Mrs. Moore received a letter from her daughter reporting she had attended an audition at the Met with forty other young hopefuls, and now held one of the coveted places in the ensemble.

Lillian settled down to stay. Presently, she had published a short article on Fanny Ellsler in the Theatre Magazine, and been given a tiny solo at the Met. But this was only the beginning. She plugged at her dancing and dug into her research.

Before many seasons had passed, Lillian had published her first book of dance biographies. It was called "Artists Of The Dance" and was published by Thomas Y. Crowell Co.

Because it was written with the memory of her own youthful yearning to learn about the lives of great dancers, this book remains one of the best and most popular books on the dance to put in the hands of the dance student. It contains thirty-two interesting and informative biographies of as many dance stars from La Carmargo to Martha Graham. Fascinating and informative anecdotes fill its pages and one realizes here, indeed, is a labor of love which can be handed down through the generations to all young dancers who want to know about the lives of dancers who went before them.

About this time Lillian became a soloist at the Met with appearances with the American Ballet, National Opera of Puerto Rico, Cincinnati Summer Opera Ballet, and Fokine Ballet thrown in for good measure.

Lillian had accomplished the two goals she had set out to conquer. But like most pioneers, new frontiers were essential to her peace of mind. Lillian suddenly decided to combine her dancing accomplishment more intimately with her research in a program of dances that would illustrate the development of the dance through the centuries. This program Miss Moore calls "Introduction to the Ballet". A selection from Alceste (1776) shows the basis of the ballet in the old court dances. From that, Miss Moore progresses to the romantic age, through the Vic-

photo: Stone

Lillian Moore in two dances from her historical program of dances showing the evolution of ballet dancing through three centuries.

torian era, to the Russian Renaissance, bringing the ballet down to the present day.

The program is enhanced by colorful and authentic costumes, variety of tempo, and expressive choreography generously sprinkled with quaint and delightful humor. Albertina Vitak gives the historical and explanatory comment between numbers.

This program has played successfully to women's clubs, art museums, colleges, and at Cooper Union, New York City. Miss Moore is the only dancer to have performed there, where Abraham Lincoln made his famous speech. "Introduction To The Ballet" is already booked for the coming season.

Not content with this pioneering, Miss Moore last year arranged an itinerant opera ballet which was available to local civic opera projects which did not have their own ballet. Miss Moore with her unique group of skilled opera ballet dancers has appeared in opera performances all over the East, including Hartford, Newark, Bridgeport, Trenton, Providence, Brooklyn, Worcester and points north, east, and south.

At present Miss Moore is director and soloist at the Cincinnati Summer Opera Ballet. Here she has developed a local corps de ballet that has already produced Virginia Meyer in "By Jupiter", Virginia Richardson in "Vagabond King", Helen Ward in the San Carlo Opera Company, etc.

For the Cincinnati Ballet, Miss Moore draws material from the local schools, finding excellent material in the Jorg Fasting and Schuster-Martin schools, as well as the classes of Marianna de Bayser.

Besides these current dancing activities Miss Moore finds time to write another biography (that of Mary Ann Lee) for the current issue of Dance Index, and promises one for Dance Magazine in the near future.

To end a biography, even of a biographer, to say nothing of a glamorous ballerina, without a description of her or any reference to her personal life would be much against Miss Moore's own biographical technique.

When Dance Magazine interviewed Miss Moore recently she was looking much more like a ballerina than a biographer. She had a flower spray of orange, green and brown in her auburn hair (real). Her skin was golden and her teeth very white. Her brown eyes twinkled and sparkled as she talked. Offstage she is Mrs. David Maclay.

"An amusing incident?" mused Miss Moore, when queried about an entertaining anecdote to wind up this story. "Well, I guess any dancer's career is full of amusing happenings, although many of them seem tragic when they occur. For instance, the time I had to give an entire concert on two small, loose, rubber mats, because the stage floor was too slippery even to walk on; or the time the manager who had engaged me for a concert walked out half an hour before the performance, without arranging for any piano or backdrop; or the time I danced in a hut on top of Mt. Washington, using a pie plate for a tambourine and a dish towel for a veil!

"The funny incidents are innumerable, but I can also tell you the most *thrilling* one! That was three years ago, during my first season as prima ballerina of the Cincinnati Summer Opera. Blake Scott was ballet master, and at the opening performance he had an unfortunate accident to his knee, injuring it so badly that he was forced to go to a hospital. The season's ballets had already been arranged, except for the most difficult of all, the Bacchanale in Wagner's *Tannhauser*. Just a week before the performance, I learned that the management had decided to entrust the choreography to me instead of importing a famous ballet master for it. Fortunately, I had already studied the music thoroughly. The ballet was ready in time, and the success of that *Tannhauser* gave me my first chances to do choreography on my own—and choreography is the one thing I love as much as dancing and biography!"

SKATING SUMMERS AT FAMOUS LAKE PLACID

Amateur, Champions and Professionals, alike, choose this famous mountain resort for work and play

If you want a speedy and complete introduction to the skating world, spend your vacation at Lake Placid. Incidentally, you'll get the best kind of vacation thrown in — swimming, boating, hiking, golf, tennis, and good times of all sorts.

It all started with the Olympic Games in 1932. The far-seeing town board of North Elber Point District under the leadership of Supervisor Willis Wells, succeeded in getting the Olympic Winter Sports Contest scheduled at Lake Placid. They built a gorgeous ice rink, with 20,000 square feet of ice to skate on, as well as ski jumps, the only bob sled run in North America and other unusual winter sports equipment.

Instead of housing the Olympic Games and letting it go at that, this enterprising town board and its far seeing citizenery started at that time to build Lake Placid into a summer and winter sport resort that is now known all over the world.

Today on an average of 10,000 visitors come to Lake Placid each year. In the heart of the Adirondacks, it has scenery that puts any colored postcard to shame. The climate is ideal, and the towns folk amazingly charming, hospitable and unspoiled by the influx of the sophisticated vacationists.

We were fortunate in getting reservations at the popular Mirror Lake Inn, situated right on glamorous Mirror Lake. Here is an inn that is conducted with last-minute modern efficiency and ancient spiritual grace. Mrs. C. M. Wykoff, one of the old Lake Placid families, has made the running of Mirror Lake Inn a hobby as well as a profession.

She became very much interested in the young skaters who came there every summer to train, and conceived a plan of having a special skater's annex where they could all be together. Just up the Hill from Mirror Lake Inn she found an atmospheric old mansion overlooking Lake Placid. Her young son went up to investigate the place, fell through the porch and called it "Wuthering Heights." Now all renovated, and filled with the youngest and peppiest skaters imaginable, it is still endearingly called "Wuthering Heights."

A skater's day at Lake Placid starts at 6:30 A.M. with Patch Skating. (But you needn't be a skater at Lake Placid unless you want to.) After that a husky breakfast and back to the rink for two hours' more skating. After an hour in the sun it is back to the Inn for a lunch that is really a dinner, with farm-fresh vegetables and the fabulous gooey desserts so dear to the young skater's heart. After lunch there is more patch skating, but most of the young skaters rest and go back for the afternoon session of figure skating. In the evening there is the dance session, in which you learn the ice dances — waltz, killian, foxtrot, two-step, quick step, Westminster, tango etc.

After that there is public skating, and on different nights during the week special jumping sessions, and times for advanced skaters and professionals to rehearse routines. Every Saturday night there is a gala program featuring the skating celebrities.

All the while this arduous program is going on, seven of the most famous skating instructors in the country are giving private lessons from morn till night in their own little ice studios roped off around the rink.

In the office, secretaries are busy answering telegrams from shows, rinks, and tanks wanting skaters. They know Lake Placid is where you find the best there is, and many of the big jobs are booked from Lake Placid direct.

Everything moves efficiently, happily and punctually. The ice is refinished in record time between sessions. Everybody who comes or goes is treated cordially and personally. There is never any fuss or commotion. Everything a skater needs or wants is available. Even the skate sharpener delivers the personal touch with the new edge and the refreshment stand produces an "A No. 1" hamburger or an ice-cream cone with the same flair.

Back of such a progressive, well-run project there is always a personality, the *deus ex machina,* who provides the leadership and vision without which all such undertakings sink into confusion and mediocrity. The spirt behind Lake Placid is in H. L. "Jack" Garren. Here again we have a local personality, educated as an engineer but function-

d refreshes on a hot day.

ing equally well as an artist and entrepreneur. He loves skating and has great visions for it. He was the first to introduce patch skating from England in 1935. It was he who first saw the possibilities of summer skating at Lake Placid. He has inaugurated free class skating for the town children and gives young skaters everything they need to make the grade. He has a judging school, a special Dance Session and Summer Dance Conference, and a weekly carnival that grooms talent for the big shows. This summer he introduced classical music for patch skating, which proved a big success.

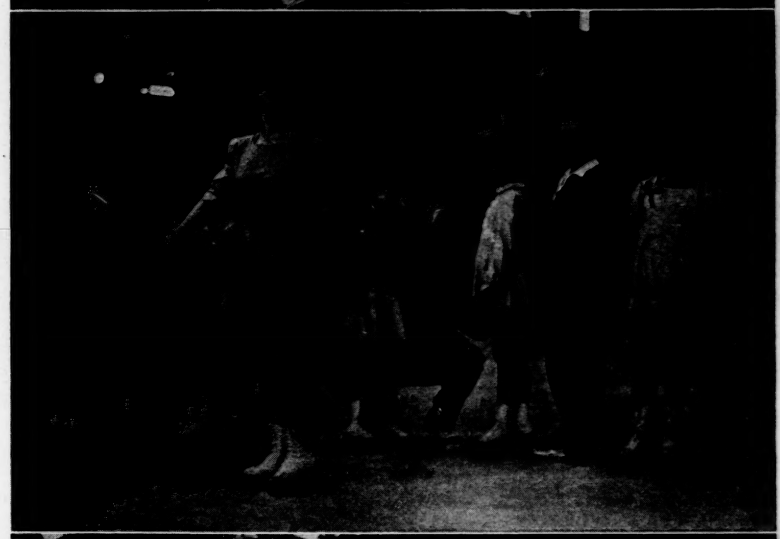
He is genuinely interested in the young people, and they adore him, but it is refreshing to see the high standard of discipline that goes along with the top notch good times he gives them.

One of Mr. Garren's most interesting ideas is the development of the art and individuality of each skater. I wouldn't be surprised to see Lake Placid develop the first all-round Summer ice show under his direction. What a company he could have, with the original and exciting Heddie Stenuf, the exquisite Dresden figure Hazel Franklin, the brilliant and athletic Buddy Vaughn, the smooth and sinuous Bill Grimditch, Jr., the goddessy Mabel MacPherson, the exuberant Dorothy Goos, the petite and adorable Ramona Allen, the vivid, irrepressible Anne Robinson, and the Valkyrie-like Eileen Seigh.

Here you could have a real ice ballet company with a range of types and personalities as great as any ballet company. What a skating show they would make! And Jack Garren is the man to see that they do it!

It is hard for a dancer to visit Lake Placid without suffering terrific pangs of envy. What wouldn't a dancer give to have a Lake Placid for dancers!

To spend the summer amid ideally beautiful surroundings, under the most healthful conditions, and just dance into perfection—the way skaters do at Lake Placid—with an impresario like Mr. Garren pulling and pushing, organizing, publicising and battling for us every minute of the day, would be Heaven, indeed! We hope the skaters appreciate what they have—we dancers surely know what we're missing.



Top—Hazel Franklin, new soloist of the Ice Follies, talks with champs Buddy Vaughn and Ramona Allen.
Middle—Jack Garren, caught unawares as he helps the youngest member of the group get into place.
Bottom—The skating group goes for its daily swim without skates, in front of Mirror Lake Inn.

photo: Sydney Hut

Eleanor Dashiell, the daughter of Commander Dashiell, Pacific hero, dances for "Our Boys."

The dancer, Tamiris as "Porterhouse Lucy," with John Huntington and Lester Lonergan, Jr.

photo: Bernard

Kenneth Buffet, tap dancer, star of Oklahoma, does his bit to entertain the service men.

THE DANCE GOES TO WAR

by WALTER EVERETT

There's been a lot of talk about a general dance theater in New York, one that would attract a broad public and satisfy it. This would mean featuring all of the various types of dance including folk-dance, square dance, tap, acrobatic, the best of night club, as well as ballet and modern dance. We could go indefinitely with the innumerable types.

Comes now the war and the theater's own war agency, The American Theater Wing, and immediately uses all types of dancing, offers them to a public as broad as the standing army of the United States, all the workers in war plants and the civilian front. In this experiment, the dance has proved that it is not precious, it can stand up to this general audience and win round after round of applause.

At the Stage Door Canteen, the boys of all the allied nations have seen every form of dance, even brand new groups have made their professional debuts there and, judging by the way the rafters ring, a new dance public is being built, and it's a public which can take every kind of dancing that is good.

Equally broad, though land-lubbers do not know it, is the audience taste at the American Theater Wing Club for Merchant Seamen, which opened in January of this year (the newest of the hospitality spots of the entertainment world). There the men see the same great variety of dance and love it all.

Entertainment is arranged by the entertainment committees of each club and by James E. Sauter, who also heads the United Theatrical War Activities. It is U.T.W.A.C. which channels entertainment and makes the schedules, a mighty work, be it said.

The Lunchtime Follies, though it sticks pretty close to revue-type dancing has shown some very modern movement in its routines, and some very able dancers.

When the American Theater Wing acted as producer for the show for the Department of Agriculture on food distribution, the result "It's Up To You", showed that dance was a very important part of the new theater-form, which also brought together the screen (in a very new way) living actors and singing. One of the outstanding "hits" of the show was the dancer Tamiris, as "Porterhouse Lucy". The seductions of the black market steak, it will be remembered, nearly broke down the conscience of the citizenry in the person of one hungry young man. At every performance in the neighborhood houses, contributed by the Skouras Theaters as part of the war effort, this dance literally "stopped the show". (And it was pretty obvious that some of these remote neighborhoods with their family audiences were really getting a first introduction to the dance.)

In the following list of dancers who have volunteered for the canteens etc. some have been there many times. For instance, every dance group from a Broadway show can be credited with being a regular. These shows send down stars and an hour version of their show running for weeks and weeks regularly the same night each week. By Jupiter, Son's O' Fun, Ziegfeld Follies, Something For The Boys, all fall into this class.

Just as an example of the many-sided dance programs we have had, here are some of the performers picked at random: Kohana, Margot Mayo Square Dancers, Valentinoff, Elena Inaz, Gae Foster Roxyettes, Arthur

photo: Constantine

Ballet Theatre dances "The Judgment of Paris", featuring Chase, Tudor, Reed and Karnilova, and the boys go for it in a big way.

photo: Constantine

The Burke twins, Bal Tabarin dancers, thrilled their uniformed audience with the graceful tricks of their acrobatic dancing.

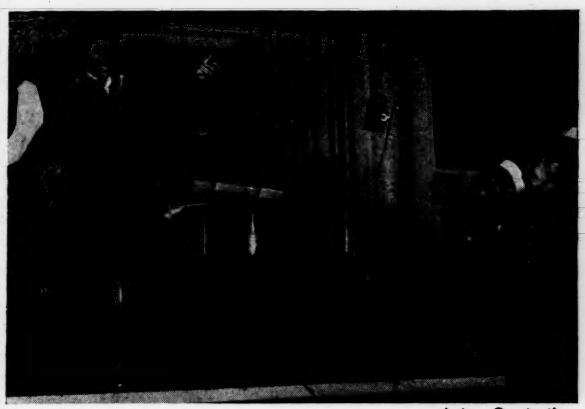


photo: Constantine

Valya Valentinoff, popular dancer of classic background, turns dance humorist to the soldiers' delight at Stage Door Canteen.

photo: Constantine

Igor Youskevitch, Alexandra Danilova, Mia Slavenska and David Tihmar as they entertained the wounded soldiers in Washington.

Murray Dancers, Viola Wolff, Ray Bolger, Miguelita, Margaret Severn, Lisan Kay, Ed Durlacher's Square Dancers, Marie Gomez, Ruth Anslem, Morgan Sisters, The Hartmans, Ballet Theater, Carmen Amaya and troupe, Danny Daniel, Claire Anderson, Agnes De Mille's ballet from Oklahoma, Riccardo Sarrogo and Frank Green, tap dancer Corliss Fyfe, Marjorie Beckwith, Sam and Fay, Bunny Hallow, Maurine McCall, Mimi Williams, Grace Smith, The Swa Hili Dance Group, Grant Code Indian Dancers, the Kraft Sisters, Lucille Brock Miller and Dancers, Anita Peters Wright, Ruthanna Boris, Eleanor Dashiel, Balanchine Dancers, Zorina, Felicia Sorel, Carney Twins, De Marcos, Raymond and Diane, Don and Russell, Di Gaetanos, Barry's, Rosario and Antonio, Stuart and Lee, Ray and Naldi, Peter Birch, Jacques Cartier, Chez Chase (Star and Garter), Tanglefoot, Honey Allyn, Mitzi Mayfair, Balalaika Group, Ruby Ring, Vivian Fay, Tommy Wonder and Jack Cole from "The Follies", Glover and Lemay, The Chandra-Kaley Dancers, Iris Laroche, Pearl Primus, Alice Nicotena, Melissa Mason, Russky Korsakov, Diosa Costello, Winnie Hoveler, Russian Kretchma Group, Russian Yar, Mary Avalon, Ellen Abertini, Carol and Columbus, Wadeeho Adiyeh, Group from Bal Tabarin, Lorraine and Rognan.

The pair at the end of the list brings a really tragic touch, and they deserve to be specially mentioned. They were just making a rapid rise, the theater was beginning to regard them as one of the greatest of comedy dancing teams—Lorraine and Rognan. Then they were in the clipper crash near Lisbon, in which several entertainers met tragic death. You remember, Rognan was killed. One of their early appearances in this rapid rise was at the Canteen when they drew 27 bows.

The Canteen and Club have also been debut-spots. The Swa Hali dance group organized through the Abyssinian Baptist Church by Esmay Andrews, started itself on a concert tour by the attention it attracted there.

Visiting boys from abroad carry back a vivid impression of American dance and their verdict is "Americans certainly are a dancing people." I've heard that in various forms, more times than I could tell you.

The original performance of William Grant Still's ballet "Sahdji", which started the yearly nights of American ballet in Rochester's Festivals of American Music. Thelma Biracree is in the left foreground. She choreographed the ballet and danced the title role.

EXPERIMENT IN AMERICANISM

by VERNA ARVEY

If you want to know all about Thelma Biracree's dancing—the bad as well as the good—you won't have to ask a critic. She'll tell you everything. Clear-eyed, honest, thoroughly American, she's a keen analyst and you can depend on her to know the score in every detail. Just as she will proudly tell you that in spite of curtailed budgets, general war jitters and lack of performers (all of her boys having been inducted into the army), her 1943 thirteenth annual appearance at the Festival of American Music in Rochester was one of the most successful to date, so will she be more than apt to add matter-of-factly that a certain ballet was "uneven and spotty" in production, another had excellent possibilities of which the dancers failed to avail themselves, two other fine ballets weren't done justice in performance, and so on. It is this searching self-criticism that makes her work grow in quality and importance year by year.

And by the way, if you're one of those people who believe that glamour belongs only to faraway lands, foreign folks and strange accents, take a trip to Rochester in the Springtime, when the Festivals occur, and when that city's dance and music lovers gather to pay tribute to American glamour and to find drama in things that others might consider commonplace because they're close at hand. For in Rochester Thelma Biracree and Howard Hanson were quietly concentrating on American music and dance long before Americanism became a battle-cry in the artistic world.

But let's go back a bit. It all started with a dream. A young American composer (Howard Hanson) and an American man of means (George Eastman) visualized as fine a setting and as enthusiastic an audience for American music as there was for foreign music. Out of this grew the yearly American Composers' Concerts in Rochester. Everyone was surprised when the first one (on May 1, 1925) was poorly attended. The answer to the riddle was that the people who stayed away had convinced themselves that European masters wrote such fine music that there was no need of writing any more! Now we know that such thoughts are unhealthy harbingers of foreign propaganda of the more vicious sort, but at that time many Americans believed them. Only Howard Hanson and George Eastman refused to be deluded, and then decided to prove that their dream was staunch and practical by simply going on with the concerts, even though, for a while, they had to make them frankly experimental. Sure enough, audiences grew larger as the people began to love this new music that was a part of themselves, just as they and it are part of America. Today, thousands of people crowd the theatre at the yearly Festival time.

It wasn't long before Dr. Hanson's attention was caught by the ballet music being written by American composers, music that vividly portrayed the American scene in many instances, or gave a typically American slant on other locales. He wanted to present some of this to his audiences too, and when the score of William Grant Still's African ballet, "Sahdji", came into his hands, he instantly thought of Thelma Biracree and invited her to choreograph it.

Miss Biracree, even then an outstanding dance personality in Rochester, had had a rigorous and varied training of which any dancer might be proud. Though born in Buffalo, she had moved to Rochester when she was three,

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and in that city had studied with Marie Whitbeck Clark, a local teacher to whom she is "eternally indebted for her inspiration and guidance." Later she worked with Theodore Kosloff and with Elise Gluck in Paris, in the Wigman School in Berlin and at the American Ballet School in the United States. Then, just to round out her work, she studied dramatics with Rouben Mamoulian. While still in high school, Miss Biracree joined the ballet group then being organized in the newly opened Eastman Theatre. There for three years she danced in the corps de ballet and as soloist. The third year Martha Graham was dance directress, and Thelma Biracree became a member of the original trio who danced with her in her first New York concert.

The following year, Miss Biracree, herself, became ballet directress and principal dancer in the Eastman Theatre. Several years later, it was this earnest, sincere, lovely young dancer on whom Dr. Hanson settled as the ideal choreographer and star for new American ballets. Events proved that this was a wise choice, for Thelma Biracree's unusual combination of intellect and glamour made the performance of "Sahdji" so successful that Dr. Hanson decided to devote one evening in every Festival to ballet, and Miss Biracree was invited to conduct her own dancing classes in the Eastman School. Need I add that the ballet night always attracts a larger and more enthusiastic audience than any other program? This has happened so often in the history of the American concert stage that it's no longer news to dancers.

So in more than one sense Miss Biracree may be said to be a pioneer. She has choreographed almost forty American works, performed with the Rochester Civic Orchestra, sometimes with the Eastman School chorus added, and in more than half of the ballets she has danced the leading roles. Her appearance on the stage is always the signal for a spontaneous applause, and her uncanny feeling for the theatre and pointed sense of humor help her to give life and color to all the ballets she presents. Guest soloists have been for many seasons the talented Evelyn Sabin, Betty MacDonald, Miles Ensign, Jack McDonnell, Olive McCue, Harold Kolb, Marja Born and Dorothy Tucker. Clarence Hall has often been credited with scenic effects, and Alice Couch with the designing of costumes. Most important is that all who are connected with these ballets are native Americans!

The fact that audiences and critics so thoroughly approve of Rochester's crusading spirit in the matter of ballet productions is in itself an achievement, for the initial difficulties are such that only valiant souls would attempt to surmount them. Balancing a program of American dances is not easy, for the choice of music is still limited, even though more and more American composers are writing ballet music. Since Miss Biracree works almost exclusively with student dancers, even some untrained performers (for the groups) she must put every ballet into rehearsal the moment she receives a new score. Participation of the dancers is voluntary. They are unpaid. Many of them are in school or employed during the day. The two hours twice a week that they devote to this project is not a great deal of time, considering that a two-hour program of new dances to new and unusual music must be perfected. It is often impossible for the dancers to work to this music without memorizing it, for its newness makes it "music that cannot be anticipated". Often there is no piano score available for rehearsals. When this happens, Dr. Hanson records an orchestral rehearsal of the composition, so that Miss Biracree will be able to plan the choreography and teach the group what it must do.

As far as technic is concerned, it's elastic. The Rochester dancers have developed a sort of questing attitude, something like the one our American trailblazers must have had. When they are handed a new ballet that doesn't fit into anyone's preconceived notions, they promptly find a new medium of expression. Miss Biracree doesn't hesitate to draw from any school that she feels will be most effective. The dancers must be able to turn from classical ballet to modern movements, to pantomime and even tap

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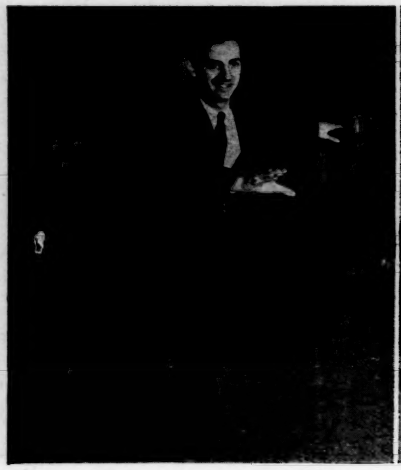
Cpl. Earl Kaye and Thelma Biracree in a Gershwin "Prelude" done at one of the Rochester Festivals of American Music.



James Wright scores an artistic success as the classic skater at the Center Theater.

Muriel Pack and Tom Taye translate the feeling of the Tango to the silver skate.

Eloquent and lovely Carol Lynne shows here what might be called a butterfly glace.

LITTLEFIELD DRAWS THE BOW

by ALAN E. MURRAY

There was once a droll neurotic who, tortured by the midnight practice of an amateur, described violin music as the sound produced by drawing the dried guts of a cat across the taut intestines of a cow. This is quoted merely by way of pointing out that much depends on who handles the bow; whether it be a bungler or a Fritz Kreisler.

Or take the example of skating. Now there have been moments when the "Dance of the Blades" could be likened to a glazier's nightmare with much scratching of hard points on a brittle surface, or a bacchanale of blacksmith's files on a cold chunk of slush. But the current ice show, "Stars on Ice" on the Center Theatre Stage is *not* one of these. Lo and behold, we see sprouting here a true art expression of modern times and techniques, a dance symbol of that other magical dance of the atoms amid the frictionless ether of unplumbed space.

In this instance the sensitive medium of ice, which like the violin produces either strident racket or most sublime melody, (depending on who holds the bow) is vibrated into evolving rhythm and form by the artistic hand of Catherine Littlefield, dance choreographer emeritus to the magic surface.

Miss Littlefield certainly has had a problem on her hands. By some quirk of destiny, it turned out that at the very moment when (by virtue of world wide publicity on the amateur sport of figure skating gathered about the person of Sonja Heinie) skating was about to break into the upper brackets as an amusement enterprise, skating as an art had fallen to its most submerged low. On second thought, it appears that it was probably no quirk at all but merely the inevitable conflict coming to the front, the conflict between the sport of skating and the art of skating. When figure skating had achieved its greatest heights as a sport with the accompanying publicity, it became of interest to the stage. However, at this time it had struck its greatest low technically and artistically, and for this reason was of least use to the stage. Never did skating stand in greater danger. Here at this moment in its destiny, if it could demonstrate its true potentialities, skating could win for itself a secure position amid the arts of the stage. With this moment lost to skating, also the chance of many years would be lost. Hail and all thanks to those, such as Miss Littlefield, who have been able to see at this critical time the true beauties in skating which even skaters themselves so often lose sight of.

There are certain technical and historic matters which if clearly understood clarify the whole understanding of the situation in which skating finds itself at this moment when it is making its greatest step forward in the public eye.

There was a time antedating by some twenty years the birth of the current skating boom, when in the whole world there were not more than three people who could execute the tour de force known as the Axel Paulsen jump. A blessed time! Those three jumps were then exected in classic form. It had yet to be discovered that by a certain cheat in implement and by adopting a barrel jumping form, dozens of Axels could be developed in every rink.

Hugo, pink, stuffed elephants that appear quite quaint and harmless to the audience give Geoffo Stevens an excuse for staging a comical version of delirium tremens on ice.

Greta and Robert Ulsila add a delirious bit of comedy in a Gay Ninety number well skated.

At this time, there was a clear distinction made between the skater in classic form and the skater in demi-character. The essence of classic form was perfect smoothness, complete illusion of effortlessness, almost perfect silence and lack of toe scratching and faulty stroking. The true master of skating was a superb machine of effortless activity, displaying always a most miraculous control. Nothing else was taken seriously. Of course, it followed that with these standards only the exceptional few would work through to the top difficulties. But when they did so, they had surmounted ten times the difficulty and acquired ten times the control and rhythmic variety that is now shown by the current amateur champion skater.

Because of a great change appearing in amateur skating standards (which by the way are print standards but not classic), Miss Littlefield has found herself provided with the most undisciplined skating material except with respect to Axel Paulsens and spins. Of these, there have been far too many. We would venture to guess that she would be glad to do without them entirely if she could have in their place smoothness and clean stroking.

In this same interval of skating it was discovered by certain tank skaters that by putting very low points on their skates when skating on the small hotel tanks, they could be aided in their efforts to keep out of the patron's soup toureen. This was done by using the points as brakes to make quick stops. Then, it was discovered that spins could be done more easily with these lowered points, and that bad stroking could be superficially covered up, albeit with much noise, with the use of points. Even jumps, heretofore very difficult, could now be done with much less practice by a species of half skating and half toe scratching, which is not really skating at all, but merely a convenient method of covering up sloppy technique.

In spite of these standards which are current in present day amateur competition, and which affect all available skating material, Miss Littlefield is getting smoothness and form into her ensemble. We applaud and appreciate the way she has used good plain skating to build rhythmic movement of the ensemble. She has been able to see, straight skating can be molded into many effects, and she has been imaginative in its use in ways that are so difficult for the skater to make use of himself. Skaters with their long heritage of competition behind them are hounded with the idea that they must be doing something difficult. It is the can to the tail of their art. Miss Littlefield knows that the reverse is the truth: they must never do anything difficult. Art ends when the performer does something difficult. Only when an Axel and a spin are easy for the skater should they be used before the public. Miss Littlefield is seeing to it that her skaters are returning to the things that are easy for them to do. For instance, we are delighted when James Wright in his beautiful solo as Jack Frost executes rhythmically a series of simple jumps, the flying three, and minimizes his use of the more difficult and less rhythmical Axel. The whole Wright program is done in the most pleasing form and in fine taste, and style and rhythm. Difficulty that is evident is minimized. This is most pleasing and is a trend that must be insisted on, if we are to have the skating art that the stage demands.

When the comedian or demi-character comes upon the stage and makes the snow fly with his tours de force, it is particularly effective in a humorous way, especially if the classical or full-character skaters have been particularly immaculate with respect to their skating, making it silent and effortless, as all classic skating should be.

Sonja Heinie was turning from classical skater to character actress when she was pictured from coast to coast on the lobby spreads in a barrel jumping stunt wherein she showered snow in the direction of the audience who thrilled to her piquant accompanying screams. This was good movie, no doubt, but it had nothing to do with classical skating. In the last analysis, the life of stage skating is going to hang on what is made of it in the classical sense.

There was something about the "Russian Steppes" number that gave us the feeling that next year Miss Littlefield will be feeling sufficiently sure of her ensemble and cast to attempt a complete traditional number such as "Prince Igor" aiming to reproduce the true traditional spirit translated to the skate. This would be superb, and we can see that she is working up to this point. "Prince Igor" would lend itself to complete translation, with place for

(*Continued on Page* 24)

SHE WAS MY DANCING TEACHER

by EDITH ROBBINS

Inez Noel Armour

She was my dancing teacher. I remember her best in the studio, which in my last years with her, was a gracious, charming place, a part of the woman who made it what it was. A bright, active room, always full of music and joyous movement, it reflected her personality just as did her lovely name.

When Noel was thirty-three, she and her husband and their little girl came to the town where I was then living. Their funds were most limited, their car in poor condition. But she carried with her a fine ambition; and he, a recent D.D.S. They drove into our hot, sandy, little city one day in 1926, parked their car in the public park, which was at that time being used by an organization known as the Tin-Can Tourists, pitched their tent under shady old oaks and prepared for their first night under southern skies.

That same year my parents, both musicians, were playing for the dances and other entertainment given by the Tampa Tourist Club. Held throughout the tourist season, these evenings were always well attended by the "tin-canners." One afternoon the entertainment committee was approached by a rather shy, attractive woman. She offered to dance at their next meeting and named a small fee. Her offer was eagerly accepted. When she stepped out upon the tiny stage, walking sedately around the corner of the upright piano where my mother sat in earnest concentration, it was at once apparent that she was completely in control of the situation.

I do not know what she danced, or what the music was. I do know I was completely carried away! Face, figure, costume, movement, everything about her attracted me. My dancing instincts were born in that hall that night.

The opportunity to study with her came a few weeks after this performance. The Grand Ballroom of the Hotel De Soto was the scene of my first awkward attempts, you see I was her first pupil. Then the Woman's Building offered a part of itself on the "altar of dance," and Mrs. Noel Armour taught there for twelve months. As more and more pupils gathered around her, opportunity came to present them in public performance. It was most successful, and others like it brought students from all over the state.

When Dr. and Mrs. Armour bought their new home, she reserved the two large front rooms for a studio. My mother was asked to take on the duties of pianist for the growing class and private lessons. There was, from the beginning, complete accord between these two. They were always in the studio after lessons arranging music for new dances or harmonizing new rhythms for exercises "at the bar" or "on the floor." Never did Mrs. Armour tire. She was in the studio just after breakfast in the morning, and she never left it except when called to the telephone or when discussing lessons with prospective pupils.

She attended to everything. She was business woman, teacher, mother — even attending to the preparation of meals between cooks . . .

Her house was always overrun with people. No one in the family had the least privacy. The doors were always open to all who wished to enter them. Sweet enthralling sounds of music and childrens' laughter swept into the street at all hours, but the neighbors were uncomplaining.

One summer she planned, designed, arranged and had built, a large high raftered room on the lot in the rear of her home which was thereafter known as "The Studio." Windows on three sides, practice bars along the walls, large mirrors everywhere, made it ideal. This room received much loving ornamentation. Once it was multihued parrots. They hung thoughtfully in their gaily painted circles on the walls. An artist friend placed them there. Sunlight pouring in bathed us all in wet untidiness, but the children who came into that great room loved it.

To "The Studio" from time to time were added other arts. A teacher of painting came, a sculptor, a fencing master. Enrollment soared. Public engagements poured in incessantly. Mrs. Armour designed costumes, then made them. Often she designed and painted scenery. Newspapers asked for articles on the dance; so she wrote them. Her pupils were in demand by entertainment committees, and she presented them herself in elaborate recitals. Nothing must stand in the way of their well rounded dance education, this seemed to be her constant theme.

Noel contacted every dancer of note who came to town, entertaining them, exchanging her views with them. Ballets both of the old school and the modern expression were her tools. With them she beguiled her pupils not only by her own personal interpretations but also by those which she encouraged the students to make for themselves. These sessions of free interpretations were an important part of our schooling.

Everything about this teacher was an expression of grace and beauty. Her artistic sense invaded every part of her home. Knowing her, watching her, was an inspiration to work, to try, to aspire. She never accepted defeat in undertaking.

My six years with her were the grandest of my life. She instilled in me a love not only of dancing but of the other arts. From her stems my deep love of living, for to her, life was an active beautiful force, meant to be enjoyed from moment to moment. Perhaps she dreamed through much of it, certainly she lived life fully, getting the heart and soul out of it, which is always in it for those who look with loving eyes upon it.

Perhaps you too knew an Inez Noel Armour . . .

LETTER FROM MOSCOW

by OLGA LEPESHINSKAYA

photo: Courtesy of SOVfoto

Olga Lepeshinskaya at her dressing table before a ballet performance in Russia.

MOSCOW (BY CABLE)

During the first days of the war it soon became apparent to me and to my friends in the world of the theatre that dancing, singing and painting pretty roses on backdrops were all futile and sterile, that the moment had come for deeper feelings and greater exploits.

Our friends and acquaintances had already left for the front, and soon after the first joyous reports of their courage in action, came the sad news of the loss of dear comrades. Then, the first of the wounded returned. The triteness of practicing ballet steps at an exercise bar became unendurable.

From the very beginning we Soviet artists expressed our eagerness to go to the front. In scorn of imminent danger, we formed artists' brigades to tour the front lines, to perform in dugouts, with kerosene lamps and candles as footlights, to sing, dance and act, to the accompaniment of artillery fire, in camouflaged farm cottages, on the outskirts of forests, before guerrilla bands, in hospitals for the wounded, and at airdromes within easy bombing distance by the enemy. Frequently Nazi planes overhead drowned out our musical accompaniment, and often our audience, composed of pilots, dispersed to set out on a reconnoitering trip.

I recall how, in August 1941, a few of us (Valeria Barsova, Maxim Mikhailov, Asaf Meserer and others) were permitted to visit the first division to be awarded the Guards' Banner. The war was going hard then and fighting was heavy. The division had endured an unrelenting onslaught and had held its position until the Germans retreated.

The members of our party left Moscow with turmoil in our hearts. It was our first trip to the front and we were beset with doubts. Were we really needed there? Perhaps the soldiers were exhausted and needed rest! What to sing? What to dance? A long piece or a hasty bit?

It was dark as we approached our destination. The road was perilous and we came upon many bomb craters that had been hastily backfilled. We travelled without lights and our cars were frequently halted while the chauffeurs got out to examine the texture of the road. Of course, we were late, several hours late when we arrived at divisional headquarters. We were certain that the soldiers had not waited, that the concert had been postponed, that the ceremony of awarding the Guards' Banner had taken place without us.

But the officers and men had waited patiently for us, were willing, in fact, to wait until morning. They had lovingly prepared an old disused shed to serve as the concert hall. The boards of the platform, erected temporarily, creaked and groaned. The piano, of course, was painfully out of tune. Hardly noticing it, we sang and danced and declaimed everything in our repertoires; then we started all over again. I lost count of the number of pirouettes I executed that evening, and moreover, we were so eager to dance that neither I nor the others felt the slightest fatigue. Later Asaf Meserer, my partner, said that he was barely aware of my 81 pounds of weight.

In those days the war was still a new experience for us. I remember how one dark August night during a burst of explosions we climbed out on the roof to extinguish fire bombs. There is no denying that it was harrowing. Trained and hardened as they were to performances of "Swan Lake" and "Don Quixote" my knees trembled in a rising and falling tempo depending on the force of bomb bursts and the distance of the nearby guns. Fear chilled my soul, but the feeling which eclipsed all other feelings was the hatred for Hitlerism that filled my heart.

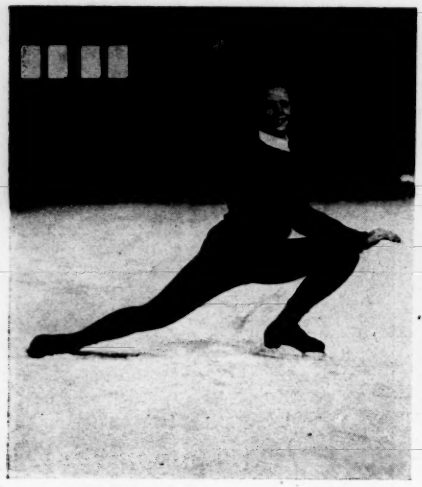
Another day stands out in my memory; if I am not mistaken, it was August 29, 1941. That night searchlights caught a German plane in their beams. As it flew over the city this brilliantly illuminated silver bird was shot at from all sides. It caught and held my eyes, this sinister, fairylike spectacle, this enemy, flying overhead. But fear had fled and the clatter of shrapnel falling on the roof was no longer frightening. One was conscious of a single desire, that a shot would find the plane and that it would be downed and smashed. The next morning in the theatre we talked of almost nothing else but the night's experience.

On a side street in the center of Moscow there is a nine story apartment house which is occupied by the artists of the Bolshoi Theatre. During the first few night air alerts the women went down to the bomb shelter and the men went on duty on the roof

(*Continued on Page* 25)

WRITE TO RUSSIA

The above is a letter from Olga Lepeshinskaya, who at 25 is Russia's prima ballerina. To answer it, to write to Lepeshinskaya and her colleagues, to exchange personal feelings, experiences and hopes and plans for the future, write a letter to a Russian dancer and address it: "To a Russian Dancer." Send it in care of Russian War Relief, 11 East 35th Street, New York City. Russian War Relief is conducting a national "Write to Russia" campaign to help create greater understanding and to make us better acquainted. It will transmit your letter (with the letters of other American dancers) to someone like Olga Lepeshinskaya, who has written this letter to you. Your letter will reach a Russian dancer who will welcome a personal message of friendship and hope from you, and who in time will write you a letter.



Buddy Vaughn of Philadelphia has brilliantly won the Men's Championship for this year.

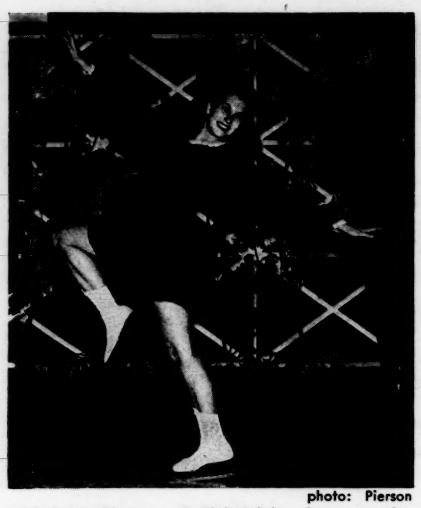


photo: Pierson

Mabel MacPherson of Philadelphia has won this year's Woman's National Skating Championship.

photo:

Ramona Allen has won Novice and Junior pionships, and is now trying for top place.

photo: Kloss

Dorothy Goos, too, has only the National Women's Championship to add to her belt, and she will try for that at this year's competition.

Anne Robinson from Hartford, Connecticut won her first National C ship this year when she took first place in Novice group.

INTERVIEWING THE SKATING CHAMPS

Mabel MacPherson started skating only four years ago when the family physician suggested it for weak ankles. Now she is the Junior Champ and almost twenty years old, which is a ripe old age for skaters these days. However, she had studied acrobatic and ballet dancing before taking up skating. She reports that acrobatics gave her the great physical courage so essential in skating; and ballet gave her the sense of line and presence, both so valuable on ice.

Mabel, too, practices six to seven hours a day, and had a special program at school to allow her to do her skating.

"Skating you know is a sport, an art and a science today," says Mabel wisely.

Her favorite part of skating is "figures," but she is also a silver medalist in the ice dances. She feels her forte is skating to slow, romantic music, and she is absolutely right. Mabel has a luscious feminine style as well as great dignity on ice. Music like "Claire de Lune" is a natural setting for her. Last year, after doing a number with her golden hair regally coiffeured, she let it fall about her shoulders tumultuously for the encore. It made a great hit.

Mabel feels that skating has been a

ry important and worthwhile influ-ce in her life. For one thing, most ng people today smoke a lot and nk some, but not skaters. You soon rn that you have to keep training les or you can't take it. It keeps you marvelous physical shape, incul-es sportsmanship and gives you st to coast friendships.

Mabel has ideas of her own. She lieves in skating like a girl and being ferent, if you feel like it. She proved e had the courage of her convictions hen she came out at a Lake Placid arnival in a long dress and immedi-tely set a new fashion.

* * *

Ramona Allen, a miniature miss from the West Coast, has been skating nd dancing almost as long as she has been walking. But she always preferred her skating to her dancing!

For the last five years she has skated summer and winter. She went to Eng-land to study with the famous Ameri-an instructor, Howard Nicholson. he won the Junior Championship in 940 at the infantile age of twelve, d has been out for the National hampionship ever since. Ramona also kes leave of High School each year r three months and comes East to ncentrate on skating. But she realizes ating is not going to be a life's inter- so she is piling up her college credits hard and concentrated study to ake up for her leaves of absence.

This is Ramona's schedule of skat-g for the summer: one hour a day n patch working on figures, three our lessons a week with her instruc-or. In the winter it's six hours prac-tice every day. Before competition it's eight hours a day and a lesson every day with her instructor.

Ramona is vivacity itself, talking glibly on all subjects and giving an im-pression of great "joie de vivre" to say nothing of an alert and able brain.

Her favorite skater is Belita, but she "adores Buddy Vaughn's flying sit-spin, and Skippy Baxter's jumps and Bill Grimditch's finish." But Ramona is like that, very enthusiastic and gen-erous in her praise of her colleagues.

She is never nervous at competitions because she is thinking so hard of what she is doing, but she does have a diffi-cult time remembering to smile.

She believes fine instructors and con-tinual and conscientious practice the es-sentials to make the champ grade. She loves the dances on ice, but she has given them up for a while to concen-trate on figures and jumps. She adores Carnivals and would like to see skat-ing develop some real artists that would make skating a fine art like dancing.

Between us, dear readers, Ramona could make such an artist of the ice, but right now she has to jump, spin and trace figures for that National Championship.

Someday we hope the Championship will be for the athletes of skating, and there will be another branch in which the young artists can aim for distinc-tion and not have to spend their precious teen age years being acrobats and ice pencils. Well here's hoping!

* * *

Buddy Vaughn has skated as long as he can remember, if you call tearing around on ice skates, skating. But when his sister won the National Championship, Buddy sat up and took notice, and decided if his sister could do it, so could he.

De Bergen was his first teacher. Then he studied with Roy Shipstead and Evelyn Chanlor, after that with the Muellers, William Boeckl and, finally, with Gustave Lussi.

He won the Novice Championship in 1938, the Junior in 1939 and the National Senior Championship this year in spite of going to the Univer-sity of Pennsylvania, where he is studying to be a doctor like his dad.

In order to keep up with his studies and still win the National Champion-ship, he arose at 6 A.M. each day and went to the rink to practice until his first class at college at 11 A.M. Fin-ishing college classes at 5 P.M. he has-tened to the rink and skated till 11 P.M. From 11 P.M. to 1 A.M. he studied his lessons. Weekends he caught up on sleep and studies. Every summer since 1937 he has spent at Lake Placid.

"But it is all well worth it", says Buddy. His dad is all for it, too, be-cause it makes a fine athlete of a boy. It also teaches him to give up pleasures and devote himself to an ambition and an ideal.

On the minus side, it meant giving up all social life. It meant giving up music of which he is very fond. The month of competitions his grades al-ways dropped five points.

But Buddy doesn't believe in giving up school at any time of year for skat-ing. First he has his future career as a doctor to think of; and second, he feels that skating should always be treated as an amateur sport to be done in one's spare time. It should never be made a business because that takes away the amateur spirit. Then, skat-ing has been the sport of real people, and it should maintain these standards and not encourage young people to neglect school.

I mentioned a youngster in Philadel-phia whose father let her quit school after she finished the grades, and de-vote all her time to skating, because as her father put it, "she can go to the store and come back with the right change, so she has all the education she needs to be a skater".

"But that is just what skating should not countenance," said Buddy with conviction.

Another one of Buddy's ideas is that girls should be more feminine and ar-tistic in their skating. Says he, "Let the boys supply the brawn, the flying sit-spin and the like, and let the girls con-centrate on beauty and style."

Buddy Vaughn has lived up to the ideal of the National Championship, not only while he was working toward it, but after he won it. He is a frank, thoughtful boy with a happy, unself-conscious personality that makes him very popular with everybody. We hope he will always stay in the skating field as an ardent amateur, because we feel that the future of the sport as well as the art of skating can be protected only by the influence of such upstand-ing youth.

* * *

Pretty Ann Robinson, National Novice Champ, is combing her hair back from her face this summer and fastening it back making her look very grown up, in spite of her 15 years. She is out for the Eastern Senior and the National Junior Championship this year, and she's aiming for the top, thereafter. When she does win the National Championship (if she ever does, she adds modestly) she will prob-ably do shows for a couple of years, and then settle down to married life and teaching skating. No, she hasn't picked out the lucky man yet. It's all in the way of impersonal planning of her career, but she does have time for boys, but not much time. Skating comes first.

Ann thinks she won her Novice Championship on steady, hard work, but she loves to work at her skating, so the seven hours a day practice doesn't seem a grind.

Ann is one of the most powerful young skaters, and she attributes her endurance to her early training in ballet. She watches her diet for strength without weight. Steaks, milk, fruits and vegetables aplenty, but no

(*Continued on Page* 28)

Slide close twice, two promenades followed by two pivots.

Step swing, girl crosses over. Boy crosses over.

Step and with a curving back kick, step and cross in back.

If the boy is husky, he c
lift the girl for this

In this position or closed position, two slides, lunge.

Dip and two side steps followed by four continuous pivots.

Step swing, run, run. Repeat this combination four times.

Girl pivots under h
arm and then slides to

Step slide close four times, two slides to side and two pivots.

In this position twinkle. Girl goes back of boy.

Girl crosses in front of boy with continuous pivots.

The final pose. Boy catch
girl after the last p

THE FURLOUGH

Fred Astaire has probably set more dancing fashions than anyone else today. No wonder the announcement of a new picture by Astaire brings hundreds of inquiries about his new ballroom dance.

In the RKO Radio picture, "The Sky's the Limit", Fred Astaire again hits the nail on the head by dancing with Joan Leslie, to the tune of "My Shining Hour", a dance very much in keeping with the slow romantic style of dancing that the war has brought in. It is sure to go over big with young and old.

The Dance Magazine was given a special screening and arranged with Donald Sawyer to write up a popular simplified version of Astaire's intricate steps. In this description the "D.M. of A. Terminology" is used because that was printed in the June issue of the Teachers' Edition of Dance Magazine, and can be used as reference.

The description included here is the popular authorized version and will serve as a standard for teaching this tricky new dance.

"THE FURLOUGH"

A Ballroom Fox-trot Adapted by Donald Sawyer
From Fred Astaire's "My Shining Hour" Number
Danced with Joan Leslie in RKO Radio's
"The Sky's The Limit"
Poses by Fred Astaire and Joan Leslie
Music, "My Shining Hour," by
Johnny Mercer and Harold Arlen
Published by Edwin H. Morris Co., Inc.

Music written in 4/4 time. Count 4 to each measure. (Quick (Q) equals 1 count; Slow (S) equals 2 counts.) See Page 24, June issue Dance Magazine for other terminology.

Adaption specially made by Donald Sawyer for Dance Magazine. (Courtesy of Rutgers Neilson, RKO Radio Pictures Inc.).

FIGURE I (8 ms.)

Part A—8*ms. in CP. Start boy facing out.*
L SWD—CLOSE QQ...L BWD ½ Rt Pivot, R FWD ½ Rt Pivot SS
L SWD—CLOSE (swd in LOD) QQ...L BWD 2 steps SS...L SWD—CLOSE QQ
L BWD ½ Rt Pivot, R FWD ½ R Pivot SS... L SWD—CLOSE (swd in LOD) QQ
L BWD 2 steps SS...L SWD—CLOSE QQ... L BWD ½ Rt Pivot, R FWD ½ Rt Pivot SS... L SWD—CLOSE (swd in LOD) QQ.

FIGURE II (8 ms.)

Part A—2*ms. Opos (girl at boy's R side) to start. Travel in LOD*
L FWD—Kick R FWD S...R FWD 2 steps Xing in front of girl and turning to Opos (girl at boy's L side) QQ...R FWD—Kick L FWD S...
L FWD 2 steps as girl Xes in front of boy turning to Opos (girl at boy's R side) QQ.
Part A—ONCE again to total 4 ms.
Part B—4 *ms. Travel in LOD in CP.*
L SWD—CLOSE into CP QQ...L BWD ½ Rt Pivot, R FWD ½ Rt Pivot SS...
L SWD—CLOSE QQ...L FWD 3 steps SQQ... R FWD 3 steps SQQ.

FIGURE III (8 ms.)

Part A—2 *ms. CP IP.*
L Step IP and Swing R out in cir. to back S...
R X in back, L Step IP QQ...
R Step IP and Swing L out in cir. to back S...
L X in back, R Step IP QQ...
Part A—ONCE again to total 4 ms.
Part B—4 *ms. CP.*
L SWD, R Step thru (Girl 2 steps turning Rt under boy's L arm) SS...
L FWD in CP, R SWD—CLOSE (½ Lt turn) SQQ...
R BWD, L SWD—CLOSE (½ Lt turn) SQQ...
L SWD Lunge (toward center) S...R SWD—CLOSE QQ.

FIGURE IV (8 ms.)

Part A—8 *ms. CP*
R SWD—CLOSE QQ...R SWD Lunge (toward wall) S...
L SWD, R Step thru (girl 2 steps turning Rt under boy's L arm) SS...
L FWD in CP, R SWD—CLOSE (½ Lt turn) SQQ...
R BWD, L SWD—CLOSE (½ Lt turn) SQQ...
L SWD Lunge (toward center) S...
R SWD—CLOSE—SWD—CLOSE QQQQ.
R SWD Lunge (toward wall) S...
L FWD 4 steps as girl takes 4 pivots turning Rt under boy's L arm SSSS.

End of first chorus

FIGURE V (8 ms.)

Part A—*Start face to face, (boy facing out). Contact boy's R, girl's L hand.* 4 *ms.*
L SWD, R X in front, L Step IP QQS...
(Change contact to boy's L, girl's R hand). R SWD, L X in front, R Step IP QQS...
L SWD—CLOSE in CP, L BWD ½ Rt Pivot QQS...
R FWD, ½ Rt Pivot, L SWD—CLOSE SQQ... End boy facing out.
Part A—ONCE again to total 8 ms.

FIGURE VI (8 ms.)

Part A—*CP. Boy facing out.* 4 *ms.*
L BWD Rock, R FWD Rock SS...
L SWD—CLOSE—SWD—CLOSE QQQQ...
L BWD ½ Rt Pivot S...
R FWD ½ Rt Pivot S...
L BWD ½ Rt Pivot S...
R FWD ½ Rt Pivot S. End boy facing out.
Part A—ONCE again to total 8 ms.

FIGURE VII (8 ms.)

Part A—4 *ms. Bear L in small cir. c-clkwise.*
L SWD, R Cross in front (girl 2 steps turning R under boy's L arm) SS...
L SWD—CLOSE—SWD—CLOSE (bearing L) QQQQ...
L SWD, R X in front (girl 2 steps turning R under boy's L arm) SS...
L SWD—CLOSE—SWD—CLOSE QQQQ.
Part B—4 *ms. Turn to OLpos on 1st step.* (Girl steps FWD into Olpos and ORpos same as boy.)

(*Continued on Page* 32)

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News, Cues and Hullabaloos

In spite of a broken foot IGOR SCHWEZOFF brought the dance rehearsals of "The Vagabond King" to a successful conclusion and the show opened in New York the last of June. The ballet includes eight dancers and three soloists, DOROTHY LITTLEFIELD, JULIA HORVATH and PETER BIRCH. Mr. Schwezoff has signed a contract with the Ballet Russe de Monte Carlo to produce Gliere's Red Poppy, which will be presented this fall.

SALLIE SHEPHERD, a Mikhail Mordkin pupil, appears in the ballet of the Vagabond King, as her first Broadway show.

Mr. IVAN NARODNY reports he is looking forward to a visit from Mr. Gliere this month.

Encouraged by the success of the De Mille ballet in Oklahoma, there will be ballets in the Guild's two musicals next season and also in "One Man's Venus" to open this fall . . . "Early to Bed" is featuring GEORGE ZORITCH and JANE DEERING and has BOB ALTON as dance director . . . "The Student Prince" features RUTHANNA BORIS and ALEXIS DOLINOFF . . . ELIZABETH DURELL, concert dancer, recently appeared as soloist in concerts presented by the Atlantic City Grand Opera Company for the service men stationed in Atlantic City and also for a Russian War Relief. Miss Durell has just contributed a chapter on "Ballet in American Sheet Music," illustrated with twelve items from her collection, to a book on antique illustrated sheet music being compiled by Mr. Harry Dichter of Philadelphia, author of "Early American Sheet Music, Its Lure and Lore."

LEON and EDDIE's continues to feature dance acts. Right now it's SWANSONIA, exotic dancer; STRUT FISH, sepian tapper; HOT STEPPERS, jitterbugs; and RUTH LANE'S DANCING CHORUS augmented by a quartet of six foot tall showgirls known as the "Femmes Fatale."

EDWIN DENBY succeeds ROBERT LAWRENCE as Dance Critic on the Herald Tribune. Mr. Denby is already known as the dance critic of Modern Music.

Miss JANE BURKHALTER, who has danced with the Metropolitan Opera and the American Ballet, has been appointed ballet mistress of the Summer opera at the Toledo Opera Shell. For the past six months Miss Burkhalter has been a member of the announcing staff of WWVA, Wheeling, W. Va. She turned to radio when gas rationing and uncertain train schedules curtailed her concert tours. This young dancer also has had the distinction of having had the first commercial sponsor ballet ever had in Lentheric Perfumes who promoted two cross-country ballet tours; and also of doing ballet's first commercial for television.

RUSSELL MARKERT has been conducting a series of lectures at the Second Service Command's Conference on Soldier Theatricals, coaching the men and WACS on how to cast and stage dance routines for Camp shows.

A cablegram to Dance Magazine from Moscow reads as follows:

"The years preceding the war were years of intense activity for the Soviet ballet with two of Russia's oldest ballet troupes, that of Leningrad Kirov Theatre (formerly called Marinsky Theatre) and Bolshoi Theatre, Moscow, presenting a series of outstanding ballerinas of the classic ballet. Among the latter are MARIA SEMINOVA, GALINA ULANOVA, OLGA LEPESHINSKAYA and NATALIA DUDINSKAYA. Heroic male dance of Russian ballet has found its most

At a cocktail party given at Robert Alton's for Constantine before he left for the coast, Alicia Markova, freshly tanned from her Florida sojourn, and Mia Slavenska, as blond as ever, say, "Au revoir", to our staff photographer.

photo: Boros Bakchy

Alberto Gallo, father of dance teams, is still on great demand as a performer with his two exquisite partners, Yvette and Annette. Gallo, by the way, was program chairman of the entertainment committee for President's Ball at the War Program Conference of the D. M. of A.

ardent exponents in VAKHTANG CHABUKIANI and ALEXEI YERMOLAYEV. CONSTANTINE SERGEYEV is the best representative of the romantic tendency in male ballet dancing, whereas masters of grotesque are ASAF MESERER, and NIKOLAI ZUBKOVSKY. To complete the picture there are the character dances and austere grace and beauty of chorus.

"Search for new mediums of expression marks the course of the ballet's recent years as well as the path chosen for ballet script writers.

"At present Soviet ballet is full of new ideas and plans. Its quest for new forms of expression is clearly apparent in solo performances of its outstanding representatives, as well as in its whole ensemble.

"New ballets that are forthcoming are marked by great variety of theme. Here you will find an old Russian fable with music composed by SERGEI PROKOFIEV, an English ballad presenting adventures of Robin Hood (music by LEONID POLOVINKIN), ancient Rome rising in all her majesty in "SPARTICUS" (composer ARAM KHACHATURYAN), struggle in present day Yugoslavia, and ballet presenting Spanish guerillas war against Napoleon. This wide range of subject matter speaks for the fact that Soviet ballet strives to bring to the stage the forceful truth of history, as well as to make use of legends and tales in order to present in the rhythmic beauty of the ballet the wealth of human emotions, thoughts and sufferings.

"Two and a half years of severe trials surmounted by Soviet dancers give adequate reason to believe that Russian ballet will emerge from the war no less poignantly alive as it had always been in the past, and perhaps even more so."

NIKOLAI VOLKOV

From Chicago:

FELIX SADOWSKI and JANINA FROSTOWNA of the Polish Ballet are in Hollywood where they are to dance in a movie that will include the ballet, "Polish Wedding"... "We're Telling You," the very successful bond selling show put on in Rockford, Ill., by servicemen from Camp Grant, had important contributions by the dance profession. The music, many of the lyrics and skits were the work of Cpl. CARL McGUIRE who had composed ballets and accompanied dance teacher AARON of Highland Park and Chicago. Pvt. FREDDY WITTOP, better known as Frederico Rey, partner of Argentinita, danced in the production and also designed costumes. There was some excellent ballet-tapping by JACK WEINER, formerly of the team of Jack and Jill Warner . . . INEZ CLAVIJO, Chicago dancer and daughter of teacher JEANETTE NOEL, is dancing in Mexico City... Chicago's Abraham Lincoln School is introducing a course in Dance Appreciation. Lecturers include VERA MIROVA, ANN BARZEL, ANA KURGANS, ELSIE STIGLER, BEATRICE STRONSTORFF and LEYAH LUCATSKY.

ANN BARZEL

From California:

California, as everyone knows, is a land of sunshine and when the sun shines it puts artistic activity in the shade. People would rather be out of doors if they have any leisure from war work. Perhaps that accounts for the lack of interest in the dance world here, or perhaps the war has taken priority over everything. But the dancers are working away quietly, and with a little search one finds considerable activity of a modest sort . . . The San Francisco Art Museum sponsored some free performances at the museum. MAY O'DONNEL'S group gave a performance on May 9th, 16th

(*Continued on Page* 28)

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MISS LITTLEFIELD DRAWS THE BOW

(*Continued from Page* 15)

ensemble, demi-character and full classical. We are looking forward to it.

The character numbers of Greta and Robert Uksila are excellent. Greta has a real comic touch of the rare feminine type. This worked in with real good specialty skating makes a fine act. This is skating material that can be most valuable to any choreographer with a long program to which he must lend variety. Technically, Greta does a masterful job of handling that long length of limb with such control and to such good effect.

We liked "Poetry in Motion", the adagio act, skated by Corryeen Church and Robert Whight. The title, suggestive of an abstraction, leads the imagination on. To have picked out the girl's figure by spots and suspended her in space, even leaving Mr. Whight in the shade a bit, would have greatly heightened the conception. Sometime soon, someone is going to come along who skates on one foot while doing this sort of lifting. When this one appears, the number is going to make big time. Is it going to be Mr. Whight? We trust so. The single pointed base is the foundation which multiplies by tenfold all the effects of skating.

Freddie Trenkler is a masterful comedian in his sphere, but we would like to see Miss Littlefield choreograph an entire new plot for him. With ability to balance on any end, Freddie should make a good Nubian slave for an ice version of "Scheherazade."

Expressive Carol Lynn and lovely Herta Grossman have the necessary heart appeal for the romantic moments.

May Judels, whom we recall as the Twinkle Watts of her early years, has grown to the beauty she gave promise of then.

Twinkle herself, always interesting, is miscast in the sophisticated roles of this show.

Audrey Peppe is something to watch coming up from the amateur to professional ranks of organized skating circles! We have seen her at times a whirlwind of nervous energy.

James Caesar and Leo Freisinger are excellently cast as Tartar Warriors. Here is where flying snow and the rough attack on ice can be used to good effect. We still say Miss Littlefield is ready to give the whole "Prince Igor" on ice.

Even the toe work which is usually such a curse fits well into the Jukebox number. Mary Jane Yeo, John Casper, Paul Castle and Rudy Richards make it a regular "hoe-down" or whatever the modern equivalent for that venerable term is.

In addition to Miss Littlefield, whose hand can be seen throughout the show bringing order out of chaos, we extend laurels to James Wright for his fine smooth style and classical handling of Jack Frost.

But don't forget, Miss Littlefield, next year we are looking forward to seeing on ice a full traditional number, or its classical counterpart out of dancing. You see the problem, you are ready, may the Gods of the Dance grant you the material and the sanction from the worldly powers that be.

EXPERIMENT IN AMERICANISM

(*Continued from Page* 13)

and musical routines when necessary.

A list of the ballets that have been presented at Rochester gives a fairly good idea of the available American musical literature for the dance, for the artists have explored every worthy score that has come to their attention. Some of them are John Alden Carpenter's witty "Krazy Kat" and descriptive "Skyscrapers"; Herbert Elwell's "The Happy Hypocrite"; several ballets to music of Burrill Phillips and Dr. Hanson's "Endymion" by Robert Russell Bennett; "Circus Day" to Deems Taylor's music; Schelling's "Victory Ball"; and Bernard Rogers' "Three Japanese Dances". Byron Arnold and Robert McBride have also been represented on the programs. This year the following ballets were presented: a suite from Eric De Lamarter's "Betrothal", the Rhumba from Hal McDonald's "Rhumba Symphony", Griffes' "The White Peacock", Deems Taylor's "Through the Looking Glass", Wynn York's "Night Clouds", and Douglas Moore's "Village Music". Much of this music was intended by its composers to be danced, but once in a while Miss Biracree has recognized the dance possibilities in an American classic, such as Charles T. Griffes' "The White Peacock", and has fitted the scenario to it without in the least changing the music. She has done the same with Still's "Summerland". Both old and new works have been presented and repeated, as part of the effort to "reflect the whole stream of American musical thought."

Composers are usually much more captious and critical of dancers' interpretations of their music than anyone else, yet composers as well as critics find Thelma Biracree's work most satisfying. Once, William Grant Still (whose "Sahdji" helped to launch the ballet nights at Rochester) reported that he had been told by a dancer that in his Martinique ballet "La Guiablesse", the dramatic change of the she-devil (star of the ballet) from an alluring woman to an evil creature was utterly impossible without the use of a mask.

"And yet," remarked the composer, "Miss Biracree did it!" Mr. Still admired her work so much that he wrote and dedicated to her a ballet called "Miss Sally's Party", a danced episode from the gay hospitable life of the old South. This, too, she choreographed and presented in Rochester.

There is a certain timelessness about Miss Biracree's convictions. Most of them have been with her for years and will stay for years. For example, in her opinion, there never has been a more promising time for the development of American ballets. Her activities prove that this has been true in the past and will continue to be true, in what might be termed a growing crescendo of public approval. Opportunities for the presentation of new American music are growing every year. In the past, the main fault with American ballet music was the poor sense of timing and often the impracticability of the plots and stage directions. Composers very often wrote ballets when they had never before seen one performed or consulted with a choreographer. Those faults are rapidly being remedied. Both composers and choreographers are realizing the advantages to be gained from cooperation and mutual respect. Miss Biracree refuses to make any comparisons between American and European ballets. She says that it's impossible because the idioms and technics are so different. American ballets are just now emerging from the experimental stage.

Rochester's experiment in Americanism is unique in its own country, for no other center has been so consistent.

(*Continued on Page* 32)

LETTER FROM MOSCOW

(*Continued from Page* 17)

landings and at the fire hydrants. All this was done in perfect order. The fire fighters were supervised by Victor Semenov, our teacher in choreographic training, and the well-known conductor Nikolai Golovanov. Mark Reizen, the actor, also belonged to the fire brigade, which had considerable trouble finding overalls of a suitable size for his huge figure. The largest size we could find reached just below his knees.

I, too, was a fire fighter and I can vouch for our efficiency. We took our duties so to heart that one morning the wife of Panteleimon Nortsov, the talented baritone of our theatre, phoned to ask me what should be done for strained muscles. In a case like this ballerinas, instead of doctors, are usually consulted. Her husband, it seems, while on roof duty that night had attacked a burning cornice so furiously that he had strained his shoulder muscles.

Alexander Pirogov and Nikander Khanaev, both Stalin prize winners, also put out plenty of fire bombs. But Mikhail Gabovich, the Prince Siegfried, who breaks the spell of enchantment cast over me in the lovely tale "Swan Lake", holds the record. He has thirty "lighters" to his credit. Since the first days of the war he has been in the Commissar Destroyer Battalion. His battalion guarded the plant of the newspaper, "Izvestia", which was repeatedly showered by German fire bombs.

The Izvestia building faces Pushkin Square. It's on the same block as the house in which I live. On the roof of my house there is a statue of a girl with her hands held aloft as though she was dancing. The statue is named after me, and I'll tell you why. Once when we stood on our respective rooftops, during a heavy bombardment, Gabovich phoned the post at the foot of the statue, to ask whether Olga was still okay. Since then the girl on our roof has been known as "Olga" to the entire staff of Izvestia.

I was not a fire-fighter very long, as we were soon barred from these duties. To our great disappointment we artists had to give up our places to specially trained ARP fire fighting brigades. Though we were reluctant at first, it was perhaps just as well. With our performances at the front, and at home, we have since devoted even more time to our respective professional duties.

Soviet Art has not slackened its working pace during wartime. Theatres of cities occupied by the Germans were evacuated in time. These theatres, today, continue to operate in the Urals, in the Far East and even in Siberia. The largest Moscow and Leningrad theatres did not suspend performances at all. What is more, many theatres marked the twenty-fifth anniversary of the Red Army with new productions. Moscow's Bolshoi Theatre staged the opera, "William Tell", and the ballet, "Crimson Sails", with music by the young and talented composer Vladimir Yurovsky; the Leningrad Theatre produced the splendid opera and ballet by Marian Koval, "Emelyan Pugachiv", and the superb ballet by Aram Khachaturyan, "Gayaneh".

Since the war the ballet has increased in popularity. The balconies are crowded to the rafters with young people and soldiers who know the music well, and often can recall previous performances of some of the ballets. They applaud easily and frequently call the ballerinas back three, four, and even five times. It is a great joy to us as creative workers to know that during wartime art is helping to sustain and inspire our people in their heroic struggle for the honor of our country, for the freedom of all humanity.

Chinese Ballroom duo, Jardin Wong and Li-Sun, dance the "Round the World Swing" in a coming RKO picture. Right now they are busy reading Dance Magazine.

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In Our Mail Bag

by BETTY MANNING

Calling all Tars, Bars, Stars and Stripes! To tell you DANCE MAGAZINE has gone to war with freedom, honor and dignity.

Our subscribers who are now in service in the states or over there, who at one time were in the dance profession are grateful for this luxury and thoughtfulness of their friends, teachers, families and sweethearts who have subscribed to DANCE MAGAZINE for them, and had it sent to wherever they were.

Their appreciation is shown by the many letters we receive. Lets have more subscriptions like that and keep the boys happy and dance conscious.

Tic, Tac, Toe! I have a confession to make. I am not a mind reader. How could I possibly know the whereabouts of this one and that, if you don't tell me your address or subscribe to DANCE MAGAZINE. The daily telephone calls and requests in Our Mail Bag for addresses are terrific. I'm acting like a silly dilly . . . Now, if you would only register with DANCE MAGAZINE and keep me on an even keel, I could stop going around the office singing "I wonder what's become of . . . (Sally?)" S'wonderful tune, but my editor has nerves!

Just yesterday a long distance call came in trying to locate a certain teacher for a big convention job. He was a subscriber, so we had no trouble locating him . . . (wise man) but two others we could find no trace of, and had to recommend others for their places.

* * *

My appreciation for the Dance Magazine, has tripled since my induction into the service. The diversity of magazines on the Post Exchange newsstands and those in the barracks is tremendous, but having a Dance Magazine in one's possession is really "tops."

At times a soldier's mind becomes very weary and tired, and the tendency becomes strong in losing whatever interests he had in civilian life. Reading the magazine recalls memories, keeps me well informed of the dance-world and boosts my morale greatly.

Dancing has kept me in excellent physical condition, so it was simple to cope with the rigid basic training schedule every soldier has to endure. In regards to calisthenics and athletic games, we fit perfectly into the program.

Knowing and having the sense of coordination and balance makes the instruction a simple procedure to meet.

Attending dances at various camps throughout the country has given me a vivid picture of how the country dances. Some cities excel in smooth, and others in fast dancing. Square dancing is fast moving up in popularity with the boys.

Being representative for special services, I have taught ballroom to selectees. It was very interesting and very comical at times. We also did shows for the officers and enlisted men's clubs. My knowledge of dancing has been most beneficial to me in my new army career.

Hats off to Dance Magazine
Your dancing doughboy,
Cpl. Ernie Ruggieri

* * *

Your June issue of Dance Magazine came like manna in the desert. Suffering from an acute attack of aesthetically-spiritual starvation I was fed by it, and inspired to pull out of my barracks bag a pair of tights and ballet slippers and go on the sly to our R.B. building and dance the devil away.

I especially enjoyed "Choreographer Unknown", and "Beyond Technique". The rest I found interesting too. And I had a personal thrill in seeing the picture of my friend Danieff and of Lily Norwood from the scene of "Mission to Moscow". Before entering the army I saw these artists almost daily.

Paul Leonard

* * *

I just wanted to drop you a few lines to let you know how much I enjoy reading the Dance Magazine. This month's issue had some very interesting articles in it. Just keep them coming.

The story by Robert G. Reines, "Choreographer Unknown", was a masterpiece in itself. Only a soldier can get the real feeling from this story. Reines must have been in the army before. To dance the "Spectre de la Rose" is a great honor for any dancer.

I like the article "Dance of Love and Death" written by Franklin Cummings. I'm interested in Spanish dancing. My ballet work comes in very handy when I do all sorts of Spanish dances.

Keep up the good work and lets make our dancing better than ever.

PFC. Donald "Zandot" Jankocki

photo: Seymour

Lea and Stuart making a big hit at the La Conga where they dance nightly.

I feel that I've been very fortunate for my work is much as it was back home in the Dancing School and I still depend on the Dance Magazine just as I did when I was teaching, and really enjoy it more. I always place my magazines in our reading room so others who are interested may also enjoy them.

You would have enjoyed seeing the boys and girls doing the Polka, (there were several played during the evening.) It really seems to be in vogue with the soldiers and at my dance classes they all request that I teach more folk dances.

Arthur R. Powell,
Keesler Field, Miss.

* * *

In our recent Ice Carnival we staged a number employing ballet on ice and it was received with great enthusiasm. I have in mind with the assistance of a well known ballet maestro, Dene Crockett, of the San Francisco school of ballet, to produce at some future date some of the well known ballets as produced on the stage, on ice. Clarence Hislop

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YOUNG CHAMPS

(*Continued from Page* 19)

desserts. To Willie Frick of Boston, she owes her start, and now she takes three months off in the winter and goes to Philadelphia to continue her training in earnest with Gustave Lussi.

She, too, thinks a girl's skating should be quite different from boy's, emphasizing music interpretation and artistic effects. However, she is working hard on her double Salcow, double loops and flying sit-spins.

"You have to be doubly sure of everything and able to really do much more than you ever put into your exhibition routines." says Ann philosophically.

She has been nervous only once in competitions. That was in this year's "Nationals" and it was because she hadn't practiced enough.

"Thorough, detailed practice frees your mind of all worry," she continues, "and then all you have to do is concentrate on your music and everything will come out all right."

We must say that in spite of her nervousness she gave a good account of herself when she won the Novice Championship this year, and incidentally, proved a great favorite with her audience.

* * *

While I was busy interviewing Dorothy Goos on skating, she was very busy interviewing me on dancing.

It seems dancing thrills and fascinates Dorothy. She goes to ballet performances religiously and she herself studies at the Chalif school. She wants more than anything else to be in a real ballet on ice. Skating, she feels, is desperately in need of more story, more expressive movement, and more opportunity for skaters to develop their personal style.

Dorothy has met Anton Dolin and wanted to know this and that about all the dancing stars. She also wanted to know how to really stand on her toes like the ballerinas do.

Yes, indeed I had a hard time finding out that Dorothy had skated as far back as she could remember because she loved it. Her first teacher was Bill Chace, now she is studying with William Boeckl. She became an expert free skater before she went into figures. Some people think that is why Dorothy has such a thrilling wind-blown style now.

When she did go into figures it slowed down her free skating terrifically, but after a year she reaped the benefits in greater smoothness and variety, and finally, recaptured the fine careless frenzy of her free skating.

Les Sylphides at the Cuban Sociedad Pro-Arte Musical produced this lovely photo of Alicia Alonso, Alexandra Denisova, and Fernando Alonso.

Dorothy is an only child and you can see "Daddy" is a great pal. He has a flair for gymnastics, himself. It was he who started her in competition at an early age in order to teach her how to lose. But Dorothy also learned how to win. In '41 she won the Eastern Junior Championship and the National Novice Championship. In '42 she won the Eastern Senior Championship and National Junior Championship as well as Eastern Junior Pair, National Junior Pair and the Middle Atlantic Senior Pair. She is also a Gold Medalist in the ice dances.

There is no skating world left to conquer for Dorothy but the National Senior Women's Championship, and she is out after that and will keep trying till she gets it. But she doesn't feel badly when she doesn't win because her Dad has given her a fine comfortable philosophy about that. He tells her to take her time but aim high. "Not failure, but low aim is disgrace", in the family of Goos (rhymes with toast, and here's one to Dorothy).

She is never nervous in competition, because no one forces her to go in. She does it because she enjoys it immensely. She knows there will be no reproaches from Dad either, if she doesn't win. That gives her a nice happy feeling while she's competing.

Dorothy's hobby is drawing, and she is partial to skaters and dancers as models.

She gets quite a bit of fan mail and answers everyone she can, but there is that heavy schedule of skating practice that often interferes. To the rink from 7-10 A.M. Then to school until 2 P.M. Again skating from 2:30-5 P.M. Dorothy goes to the Professional Children's School except for two months before skating competitions, when she takes a leave of absence and devotes herself exclusively to skating.

Dorothy is a great favorite with the skaters and the audience; her happy, enthusiastic way vamps them all.

"I think it is simply wonderful Dance Magazine is including skating. I'm just thrilled about it", said Dorothy with stars in her eyes.

Now we're vamped too.

NEWS, CUES and HULLABALOOS

(*Continued from Page* 23)

and 23rd. MARION VAN TYL, carrying the torch for the Modern Dance, presented her Mills college dancers in serious and theatre dances . . . The University of California Orchesis, under the direction of LUCILE CZARNOWSKI, gave a demonstration in the Hearst Hall gymnasium on May 21st. The twenty college girls who belong to the dance society, meet once a week for two hours to work together, and compose their dances during the semester in this manner. The performance was intended as a workshop program with the stress on creative activity rather than finished performance. For the opening dance the dancers wore the blue and

(*Continued on Page* 29)

NEWS, CUES and HULLABALOOS

(*Continued from Page* 28)

gold college colors. The modern idiom was apparent in all the dances, which ranged from the serious theme of "America Mobilizes" to "Little Bo Peep," a light dance intended to bring meat rationing up-to-date . . . On June 13th, SEILGWYNN QUITZOW'S pupils gave a demonstration of Duncan dancing in the Temple of the Wings in the Berkeley Hills, against a beautiful setting of trees and mountains . . . And that brings us right back to the scenery and sunshine.

DOROTHY BARRET

* * *

STUART and LEA appeared on the BESSIE BEATTY (WOR Mutual) radio program recently and made such a hit they were invited to broadcast on two succeeding programs. They then were presented over ADRIENNE AMES' program (WHN) where they gave a dancing lesson. They were immediately booked for the rest of the summer . . . MR. ADAM and MRS. EVE (you know the JULIA SANDERSON, FRANK CRUMMET program) featured three photographers and three dancers recently. The dancers were GLORIA GILBERT, FLORN LEA, and CHRISTINE AYRES.

* * *

Ivan Novikoff director and ballet-master of the School of Russian-American Ballet in the Northwest has been a visitor in New York and Boston with his mother, and brother Boris Novikoff with studios in the Metropolitan Opera House. Ivan Novikoff was a guest teacher in June at the School of Russian-American Ballet, giving special work for teachers and professionals. He will stop off at the Los Angeles school and teach before continuing on to his home in Seattle. The Los Angeles school is conducted by a sister, Tatiana Novikoff-Wiese. A Summer course in Seattle will begin the first part of July and continue through August, under Mr. Novikoff. The studios are open the year round. Before leaving for the East, Mr. Novikoff's Junior Russian-American Ballet Company in Seattle staged an elaborate dance concert for the benefit of Russian children orphaned and left homeless by the war. Each year the concert is staged for some worthwhile charity, last year for the Red Cross. Every summer Mr. Novikoff devotes some of his time to furthering the Physical Fit-

(*Continued on Page* 30)

A Message Of Thanks!

We at Maharam want to thank friends in the dance field for helping to make the past season one of the best in our history. Under trying circumstances it was heartwarming to receive such splendid support and cooperation . . . we are indeed grateful. For the season ahead be assured that Maharam has spared no effort or expense in preparation to supply your costume fabric needs.

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NEWS, CUES and HULLABALOOS

(*Continued from Page* 29)

ness program, last summer giving over 4000 lessons to children who were enrolled at the Y.W.C.A. Round-Up Classes, and to women engaged in sedentary occupations contributing to the war effort. He expects to continue this during this summer in addition to his regular work.

REDLANDS BOWL, Redlands, California, has included some interesting dance events in their summer schedule, notably: NANCY JACKSON DANCERS, with PHYLLIS BROWN as guest artist; the JOYCE NEIL DANCERS, guest artist MARION SEVIER DARLINGTON; RAOL de RAMIREZ DANCERS; MYRA KINCH and her COMIC BALLET; JEANNE HAYS; the ERNEST BELCHER DANCERS; a Chinese dancer, SILAN CHEN; and a Russian dancer, OLGO CANTU.

BOSTON CONVENTION

The 20th annual dance convention of the Dancing Teachers Club of Boston (affiliated Club No. 7 Dancing Masters of America, Inc.) will take place at the Hotel Bradford, Boston, Mass. on September 7, 8, 9, 10, with the following faculty engaged: for Ballet, Miss Muriel Stuart, noted Ballet Mistress of the American Ballet School, N. Y.; Children's Work in the capable young hands of Miss Doris Weber, daughter of Gus Weber of Brooklyn, N. Y. (Doris will also teach some Ballroom work); Novelty and Tap in charge of original Marjorie Hartoin of the Hartoin-DeSylva Studios, Hempstead, Long Island, N. Y. and Johnny Sager, tap stylist, with some more of his specialty tap routines that the Boston teachers fell in love with; Modern in charge of distinguished Miss Lisan Kay of Carnegie Hall, N. Y., a partner of Nimura and a former member of the Pavley Oukrainsky Co.; Acrobatics directed by outstanding Naomi Gilooly, Lowell, Mass.; and the Ballroom department headed by such well known names as Franklyn Oakley and George Rutherford of N. Y., Myron Ryder of Springfield, Mass., Harriet A. James of Salem, Mass., and Ruth I. Byrne of Boston and Dorchester, Mass.* Miss Eileen Sutherland of Boston, noted composer and accompanist, will give another of her interesting lecture-demonstrations on Music Appreciation and Rhythms, entitled "Do You Know Your Rhythm?" To all convention members who sign up for the complete, or ballroom course, a buffet supper dance is tendered to them gratis on Thursday evening, September 9 at the Lobby Salon of Bradford Hotel, Boston. The convention committee is headed by Lillafrances Viles as Chairman and Misses Paige, Gilooly, Magwood, MacAnanny, Pope, Darling, Byrne, and Boone. Other Boston club committees who are working hard for the success of the 20th annual convention and conference are: Membership Committee, Helen Whitten, Kay Pope Vonn Harry Hamilton; Sergeant-at-Arms, Myron Ryder; Reception Committee, Russell Curry and Harriet James; Grievance Committee, Mary Virginia Hayes and W. T. Murphy; Publicity, Lois Gingras; and Executors, Grace Curry, Jean Paige and Katherine O'Gorman.

*** Lucile Marsh, Editor of Dance Magazine, will conduct cotillons and a forum on keying your teaching to the War Program.**

HOW TO GET TOP REGISTRATION FOR FALL CLASSES

IMPORTANT NOTICE—Dance Magazine's School Listing Plan A Value-Plus Opportunity for Teachers

Human nature is pretty much the same in New York as it is in East Springdale or Thompson's Corners. The school with national prestige and standing will get the most students. This is as equally true for dancing as for arc welding. Starting with our September issue Dance Magazine will provide you, as a teacher, with this prestige and national standing. We plan to do it by means of a listing, state by state, of reputable dance schools. We shall devote a full page, or more if necessary, to this listing. The page, or pages, will carry the heading, "LEADING TEACHERS THRUOUT THE COUNTRY," and there will also be a paragraph or two devoted to selling the listed schools to prospective students.

Dance Magazine feels that this listing will bring more students to you as an individual teacher and to the dance profession in general. We feel that such a listing by helping the dance profession helps you.

As we said, the listing will start with our September issue. Be sure YOUR school is represented. October is moving time, many new dance students come to your town looking for a dance teacher to continue their studies. And most important of all, there will be many first timers looking about for a school. Make sure they give your school first consideration. And remember your present students will enjoy seeing your name and school listed in a national publication. They like to tell others that their teacher's school is listed in Dance Magazine, the magazine that represents the dance profession.

The rates for this listing are so reasonable that no teacher can afford to be left out. Your listing costs you only $1.00 per month or $12.00 for 12 issues with a year's *free* subscription to Dance Magazine. If you are already a subscriber—you may take advantage of a special offer of $10.00 for 12 monthly listings.

The listing will appear similar to the following example:

ILLINOIS
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This is the finest Publicity and Advertising ever offered to the Dancing Teachers . . . Don't miss it . . . Be sure you are in the September issue. Fill out the coupon below and send it today to Dance Magazine.

TEACHERS: Fill out and send this coupon to Dance Magazine.

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Gentlemen:

Enter the following listing in your National Directory of Dance Teachers. I am enclosing a Check (or money order) for a 12 month listing.

Name of School .....

Types of Dancing Taught .....

Address of School .....

City ..... State .....

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Dancing Masters Conference Dedicated to the Place of Dance in the War Program

(*Continued from Page* 1)

A live wire educational committee gave a fine report of itself and has announced a two week normal course for next year and a five year program that will aim at university recognition.

The Civic Ballet Committee has done a fine job of organization and the various Civic Ballets throughout the country show a thrilling record of artistic accomplishment and patriotic service.

The grand body unanimously elected Mrs. Anna M. Greene as president for another year. It voted to participate in National Dance Week and went on record as being in favor of free dance lessons, shows, and parties for Our Boys. The contribution of the members of the D. M. of A. has been so outstanding in this respect that a special article will be given to it in a future issue of Dance Magazine.

The dancing teachers were royally entertained by many functions, performances, and parties, all of vital significance in showing the place of the dance in our War Program.

The Dance Magazine presented a program showing a group of outstanding children who had contributed dance programs to the war effort. These were the pupils of Jack Stanly, Swoboda, Joseph Levinoff, Boris Novikoff, and Lou Wills. It also presented a program of leading professionals showing every aspect of the dance: tap, acrobatic, ballet, pantomime, ballroom dancing, exhibition team, Duncan, folk, modern, oriental, etc. The professionals who took part included Lea and Stuart, Arthur and Thalia Mahoney, Maria Theresa and group, Michael Herman and group, Lisan Kay, Helene Jarow, Rosanna Cox, Donald Sawyer and Ann Ambrose, and Aennchen and Ricky. The pianists who so generously contributed to the program were: Lisa Maran, Gertrude Carroll, Esther Williamson, Florence Weber, Blanche Merrill.

Many thanks to these artists who appeared on Dance Magazine Program and our congratulations to the D. M. of A. Here's hoping they keep up the good work.

PHYSICAL FITNESS

(*Continued from Page* 5)

modified to meet the needs of any age, sex, or condition. It presents relatively simple problems in administration.

Mentally and emotionally the dance is a tremendous challenge. Psychologically it is a godsend. One could use the dance as therapy and hygiene—as a matter of fact, it is so employed in all up-to-date hospitals for the mentally ill. This being true, it is obvious that if it is effective as cure it can also act as guide and preventive.

Such benefits as the above arise from the fact that through the medium of the dance *anyone* can blow off steam, for in the dance things can be said which could never be put into words. One can let go at will in the matter of social criticism. One can satirize, flagellate, call names, do what the heart desires, and nobody can prove that they were saying what they *were* saying. Do you recall how the great Fragonard painted the picture of "The Lady with a Dog," placing in the poodle's head the same identical eyes that he put in the woman's skull? Or how Rembrandt painted the picture of an old Holland business tyrant with a beautiful white beard which was done exactly as he painted the tail of a horse? You see, this sort of thing can be done with the dance, and is even more subtle than painting because it can speak with terrible yet *non-provable* precision.

You see then, don't you, that this is another reason why the dance is an accomplishment which is important in war-time. It can serve as a safety valve, as a medium of release through which all the pent-up feelings of frustration, repression, uncertainty, suspense, insecurity, anger and fear may pour to the immense benefit of the performer and not to the harm of any individual, but on the contrary, to everyone's joy and emotional satisfaction. Only the initiated few will understand the full meaning of what is being said through the artistry of motion. But even these can only *surmise*. They can never prove. And if the dancer chooses to say: "I did not mean that, but this," who can gainsay this statement?

Some people have looked upon the dance as a "sissy" pastime. Let these try it and then speak. The Greeks didn't think it was. Neither did our war-loving American Indians, nor did the fierce tribes of Africa such as the Nandi Lion Hunters, nor do the Russian Cossacks nor Scotch Highlanders, who are not exactly renowned for their sissyness. Our Western cowboys have long embraced the dance as a medium for expressing their feelings. So if, as a he-man, you feel reticent in giving the dance a try, bear the above instances in mind and come at the problem at least experimentally through the medium of the square and folk dance. The next step will be easy and almost imperceptible, and we dare you *not* to take it!

The dance *is* one of the humanities. It teaches the whole human being. It is an approach to the study of psychology, sociology, anthropology, ethnology, history and the like. It is one of the arts, and one of the most difficult to master and to understand. The dance is an approach to folklore and literature. But all these things have not ceased to be important because, as we said before, it is precisely upon the platform of such ineradicables that we will win or lose the peace, so we had better not lose sight of this while we are winning the war.

The dance, then, we may elect as a conditioner of the first order. It is a body, mind and courage builder. It is a merciless discipline. It is susceptible of outstanding mastery to only the best of athletes and those who are endeared with only the highest human endowments. But it is a horizon expander and a leavener to *anyone* at all who approaches its many opportunities. The dance is the sport and joy of youth, but it is also a *maintainer* of youth. The dance *is* morale.

These are days when to be fit is a matter of life and death, a matter of patriotic duty and obligation. We've got to make every instant count. We urge you, young man as well as young woman, to consider the dance as one of the *musts* in every fitness program you are planning to map out for yourself. We urge you who are administrators and leaders in recreation, morale or esprit to use the dance, properly introduced and taught, as one of your most economical and certain instruments for meeting the great task which the current crisis has thrust upon us.

EXPERIMENT IN AMERICANISM

(*Continued from Page* 24)

Not only has it been healthy for dancers and audiences, but for composers, who have been encouraged to write more music for the dance and who have thus been able to test the practicability of their stage works. Because this has not been a commercial venture, the general public outside of Rochester has known comparatively little about it up to now. But when the history of the American dance is chronicled, we venture to predict that Thelma Biracree and Howard Hanson will occupy much space in that volume. Their achievement has already marked a milestone in the history of American culture.

THE FURLOUGH

(*Continued from Page* 21)

L FWD in OLpos Q...
R BWD—CLOSE (turning to ORpos) QQ...
R FWD in ORpos Q...
L BWD—CLOSE (turning to OLpos) QQ...
L FWD in OLpos Q...
R BWD—CLOSE into CP QQ...
(On following bear to boy's Rt in semi-cir. to end boy facing center.)
R SWD—CLOSE—SWD—CLOSE—SWD—CLOSE—SWD QQQQQQQ.
(Note: Part "B" above equals 16 steps to 16 counts.)

FIGURE VIII (8 ms.)

Part A—Start boy facing center in CP and *REPEAT Part B of Fig. VII* directly above. End in CP, boy facing out...4 ms.

Part B—4 *ms.*

L FWD 2 steps diag toward wall in LOD SS...
L FWD Twinkle into ORpos QQS...
Boy releases R hand and holds wt on L foot as he brings girl around him in back with his L hand. He shifts wt to R on last 2 counts as girl ends in a backbend in Opos at boy's Rt side. Girl takes 3 FWD steps, 3 steps turning R, and L BWD in Opos "Backbend" QQQQQS.
Alternate ending: On last step rather than ending in a Picture, boy steps R and girl L into CP to repeat entire dance from start.

End of second chorus

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1927			
Aggravating Waltz		Fanny May Bell	Dec.
1928			
The Gigolo	Tango	Ernest Belcher	Jan.
Varsity Drag	Ballroom	Albert H. Ludwig	June
Doing a Cartwheel	Acrobatic	Frank Tupper and Earle Wallace	July
Las Marianas	Spanish	Guillermo del Oro	Aug.
Cortez Waltz	Ballroom	Fanny May Bell	Sept.
The Ya Ya	Exhibition Fox Trot	Cortez and Peggy	Oct.
The Tango Waltz	Exhibition	Dunn and Marchon	Nov.
1929			
L'Amour de L'Apache	Adagio	Earle Wallace	Feb.
1930			
A Lesson in Tap Dancing (First)		Arthur Prince	Mar.
Fancy Costume	Toe	Edna Breyman	Mar.
Hoosier Hop	from It's Great Life		Apr.
Lesson in Tap Dancing (Second)		Arthur Prince	Apr.
Body Exercises for Tap Dancers		Arthur Prince	June
Honeymoon Rhythm	Tap	George Mitzi	July
Paramount Stamp	Novelty, Part 1	Arthur Prince	July
	Novelty, Part 2	Arthur Prince	Aug.
In the Wind	Plasto-rhythmic	Miriam Marmein	Dec.
1931			
Skaters' Waltz	Children	Dorothy S. Lyndall	Jan.
Blue Birds	Toe Pantomime	Miriam Marmein	Feb.
Midway Rhythm	Ballroom	Victor Sylvester	Mar.
Dance of the Jungle	Rhythm	Merle Prince	Mar.
Advanced Toe Number		Lenoir Richards Martin	Apr.
Toe Strut		Lenoir Richards Martin	July
Prince Rhythm Buck		Arthur Prince	Sept.
The Pirate	For Boys	Miriam Marmein	Oct.
1932			
Tango Variation	Exhibition	Harry Binick and Mimi Cutler	Jan.
Eastern Fantasia	Plastic	Miriam Marmein	Mar.
An Irish Jig		George Mitzi	Mar.
Mickey Mouse Revue	Group	Mrs. Herbert Lee	Apr.
Dutch Clog		Lenoir Richards Martin	May
Hari Sami	Japanese	Gladys Hight	May
The Olympiad	Soft Shoe	George Mitzi	June
Polly's Pilfered Puff	Child Solo	Norma Allewelt	July
Autumnal Song	Plastic	Miriam Marmein	July
Jester's Frolic	Pageant	Harriet F. Harris	Aug.
English Hunting Dance	Character	Dorothy S. Lyndall	Sept.
The Siboney	Ballroom	A. J. Weber	Sept.
School Days	Children	Norma Allewelt	Oct.
Hollywood Tango	Ballroom	Elisa Ryan	Oct.
Plasto-Rhythmic Design for Seven Dancers		Miriam Marmein	Nov.
1933			
Cubanette	Ballroom	Maurine and Norva	Jan.
Sally Jim	Tango Waltz	Oscar Duryea	Feb.
The Dallas	Slow Fox Trot	Sam Bernard	Mar.
Tap Novelty		Lenoir Richards Martin	Mar.
Roosevelt Swing	Slow Fox Trot	Joseph Paul Neville	Apr.
Jazz Rhythm	Tap	Ray Leslie	Apr.
Off-Beat Rhythm	Tap	Jack Manning	May
Woodland Ballet	Outdoor		June
When I Am Glad	Children	Dorothy Alexander	July
Hollywood Fox Trot	Ballroom	Bessie Clark	Aug.
El Garrotin	Spanish	Guillermo del Oro	Aug.
Nira	Ballroom	D. M. of A	Sept.
3-Point-2 Hop	Ballroom	The Keenans	Sept.
Cuban Rhythm	Ballroom	Dorothy Cropper	Sept.
Tension and Release	Corrective	Portia Mansfield	Sept.
Devil Dance	Acrobatic	Alys Leffler	Oct.
Variation	Ballet	Lasar Galpern	Nov.
Blue Eagle Waltz	Ballroom	Helen M. Whitten	Nov.
Continental Tango	Ballroom	A. J. Weber	Nov.
Roosevelt Hop	Ballroom	Forrest Thornburg	Nov.
Beginners' Rhythm	Tap	George Mitzi	Dec.
1934			
Chelsea Reach	Folk	Cecil Sharpe	Jan.
Blues Waltz	Ballroom	Alec Mackenzie	Jan.
Carioca	from Flying Down to Rio		Feb.
Lesginka	Tartar	Aron Tomaroff	Feb.
New Ballroom Combinations		Ed. P. Jameson	Mar.
Sleeping Beauty	Recital	Lucile Marsh	Mar.
Zuyder Zee	Children	Sonia Serova	Apr.
Fast Fox Trot Variations		Lucile Marsh	Apr.
Folly	Toe Solo	L. R. Martin	May
The Whistler and His Dog	Boy and Girl	Dorothy Alexander	June
Rendezvous	Com. Pantomime	Miriam Marmein	July
1935			
The Story of Peter Rabbit	Children	Ruth Wilson	Jan.
The Mericano	Ballroom	Oscar Duryea	Jan.
The Longshore	Ballroom	Rust & Deunigan	Feb.
The Hoop of Happiness	Group	Lucile Marsh	Feb.
Triflin'	Interm. Tap	Jack Dayton	March
Robin Hood	Solo	Carmen Glenman	Apr.
The Hollywood	Interm. Tap	Frank Hall	Apr.
The Wesleyana	Ballroom	W. C. Freeman	May
Inspiration Waltz	Ballroom	Louis Stockman	May
The Martinique	Ballroom	Oscar Duryea	May
Dance of the Gypsy	Character	Dorothy S. Lyndall	May
Rondine	Group	Dorothy S. Lyndall	June
Rainy Day	Solo	Norma Allewelt	June
Invitation to the Dance	Pantomime	Dorothy S. Lyndall	Aug.
The Villain Pursues Her	Novelty	Harry Berlow	Aug.
Flying Hands	Novelty	Dorothie Smith	Sept.
Piccolino	Ballroom	Dorothy Norman Cropper	Sept.
Trio Adagio		Grace Bowman Jenkins	Nov.
Fox Trot Novelty	Ballroom	Robert Hefftner	Nov.
Tango Variations	Ballroom	Bassoes	Nov.
1936			
Fox Trot Variations	Ballroom	Louis Stockman	Feb.
Circles	Novelty	Dorothy S. Lyndall	Mar.
Riviera	Ballroom	Thomas Parson, Margaret Burton	Mar.
Let Yourself Go!	Tap	John Lonergan	Apr.
Fox Trot Variations	Ballroom	Don Le Blanc	Apr.
Espanita	Group	Dorothy S. Lyndall	May
Tango Americain	Ballroom	Esther Pease	May
Tango	Ballroom	Thomas E. Riley	June
My Little Grass Shack	Hula	Vivienne Huapala Mader	July
La Bamba	Ballroom	Parson-Burton	July
Swing Waltz	Ballroom	Helon Powell Poole	Aug.
Valse Noble	Ballet	Lasar Galpern	Aug.
Swingology	Ballroom	Clement O. Brown	Oct.
Swing	Ballroom	Dorothy Norman Cropper	Oct.
Fifth Variation	Ballet	Ella Daganova	Oct.
Rhythm Tap	Tap	Bobby Rivers	Oct.
Las Sevillanas	Spanish	Angel Cansino	Nov.
The Collegiate Swing	Ballroom	Thomas Parson	Nov.
Elementary Fox-Trot	Ballroom	Albert Butler	Dec.
Intermediate Fox-Trot	Ballroom	Albert Butler	Dec.
Over the Hurdles	Novelty Tap	Harry Berlow	Dec.
Swing Time One-Step	Ballroom	Edna Rothard Passapae	Dec.
1937			
Su-zi-Q	Tap	Bernie Sager	Jan.
Pas de Deux from Le Lac Des Cygnes	Ballet	Nancy Knott	Feb.
A Girl, A Boy, A Locket	Pantomime	Dorothy S. Lyndall	Mar.
German Band	Ballet	Gladys Hight	Apr.
Swing Bolero	Ballroom	Henry Jacques	July
Flash	Tap	Gene Kelly	Sept.
Mazurka	Folk	Hazel Sharp	Oct.
The Big Apple	Ballroom	Thomas Parson	Nov.
Exhibition Rumba	Ballroom	Donald Sawyer	Dec.

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NEWS, CUES and HULLA-BALOOS

Buzz Z. Buzz

Vera Hruba, beautiful skating star of Republic Pictures, will be featured in the forthcoming Gay Blades, ice extravaganza.